THE NEW YORK DRAMATIC MIRROR.

VOL. XXII., No. 565. NEW YORK: SATURDAY, OCTOBER 26, 1889. PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

SALVINI'S BARBARIC MOOR THE OTHELLO OF SHAKESPEARE. THE CRITICAL MIND MISLED BY A TRADITIONAL STAGE EFFORT. THE CHARACTER IN THE HANDS OF FORREST AND BOOTH. NINETEENTH CENTURY ART ENDEAVORING TO MITIGATE SIXTEENTH CENTURY CRUELTY.

Thousands of people have been attending a spectacle in New York city of ferocious lust, and barbaric cruelty, night after night, and have thrilled with horror and protested with their nerves, at a representation which was so strangely out of keeping with the taste and the mood of our era.

This spectacle is Salvini's impersonation of Shakespeare's Othello.

Two of the most intelligent and impartial of our dramatic critics, in reviewing this performance, took occasion to say, while commending its dramatic force and its artistic subtlety, that it was not Shakespeare's Othello.

Both of them gave us indirectly to understand that if it had been Shakespeare's Othello, it would not have been so terrible or so cruel.

It is just here that I wish to take issue with this view of Salvini and Shakespeare, and to plant myself squarely on paper with the belief that the more closely and truthfully we get to Shakespeare, the more terrible and cruel he will be.

He was not only a sensational writer, but a sensational writer at a time when the dull sensibilities and brute apprehension of the people required an order of entertainment and a bloody method of enhancing it which our age and temperament will not tolerate.

Almost every eminent actor of our own era, with perhaps the single exception of Edwin Forrest, has attempted, in one way and another, to tone down and soften the barbaric and elemental frankness and fever of the drama. Edwin Booth tried his best to idealize it with a pure art-instinct, and experimented æsthetically and vainly how to kill Desdemona without becoming a butcher. There is a voluminous record of stage attempts to make Othello an avenging priest of humanity; an irresponsible instrument of destiny and an abstract sacrificial agent of the gods.

But while all this has substituted in the critical mind the traditional stage effort for the primal Shakespearian intent, it has never succeeded in dislodging from the student of Shakespeare the inevitable conviction that Shakespeare meant to picture an elemental man, the slave of his own brute passions, and did not hesitate to put in evidence all the dire results of that passion.

With this view, I am warranted in saying that Signor Salvini comes nearer to Shakespeare, and gets farther from what we desire Shakespeare to be on our stage than any man who has ever played the part.

This is not a disparagement of Salvini's stage art—it is a rectification of the critic's adjustment of that art.

There is a strong tendency in current literary reviews to commentate Shakespeare out of his native frankness and his Seventeenth Century contemporaneousness.

The effort has been made on the English stage, time and again, to put a *dilettante* polish on the Moor, and still oftener has the attempt been made to gloss his act of vengeance with a sense of duty.

But Shakespeare uses no such sophistry in picturing a semi-barbaric soldier, who answers to the then accepted notion of the Blackamoor And both the attempt of the English stage and the disparagement of polite criticism are the protests against Shakespeare's age and should not be put to Salvini's account, who reproduces the spirit of that age more accurately and ferociously than anybody who has tried to play the part.

Now, then, what is it the reviewer really means when he says that Salvini's Othello is too sensual, too revengeful, too cruel, too violent?

I take it to be that he really means that this sensuality, this vengeance, this cruelty and violence jar upon his sensibilities, offend in some way his taste, and altogether come out in colors and proportions that do not agree with our Nineteenth Century notions.

And this is true. They do not.

We are not in the habit of contemplating with pleasure the violent destruction of innocent young wives. But we need not deny that there was a time in the history of the race when the destruction of innocent young women afforded popular amusement. We do not in our time allow even in our art, much less in our social economy, that the killing of a wife by an enraged husband is a profitable or pleasing spectacle. But we do not have to go so far back in history to find that it was allowable once.

If our nerves lie so much nearer the surface than they did in Shakespeare's time that an English audience would not have Nadjezda because the heroine dipped her handkerchief in the gore of a victim and marked her child with it, and La Tosca had to be modified before it would be tolerated, there is nothing at all strange in the quick protest which the sensibilities make when Othello comes into our foreground with all the vehemence, the force and the animal puissance of the Sixteenth Century, which is just the way he insists upon coming when we take him out of literature and put him into action irrespective of the new environment.

Salvini reminds me, in this role, very much of a hardshell Baptist or an old school Calvinist, who insists upon thundering the Sixteenth Century interpretation of the Bible. With such a man the Bible has no temperament, no flexibility. It remains all hell-fire or all predestination, without reference to the advance of thought or the new theologic vision.

Shakespeare, in a certain limited sense and in so far as both books are human works, has something of the elastic temperament of the Bible. The underlying and most precious truths come to light only after there is a clarified and perfected vision to receive them, and then the literal and loose views disappear.

In this sense I think Shakespeare wrote "better than he knew," and it may be that another generation will see an Othello in which only the finer possibilities and not the coarser incidents will be preserved. But that Shakespeare intended Othello to be played that way is not, I think, claimed by anybody. The fact is that not one of Shakespeare's tragedies, and certainly not more than one of his comedies, can be played on our stage as he wrote them and as his contemporaries played them.

Perhaps our stomachs are as weak as our nerves. We certainly do not want to see the eyes of the young princes in the Tower put out. We do not care even to see the preparations for that sensational job, and we never see Richard III. stop the coffin and make love to the chief mourner without feeling that genius is revelling here in its own audacity.

Mr. Edwin Booth's Othello is Shakespeare's *plus* the Nineteenth Century, and that is about as much like Shakespeare's as Herr Wagner's Siegfried is like a Nibelüngen folk tradition.

I suppose a good many of the readers of this column will recall how Edwin Forrest, when in his "storm and stress" period, killed Desdemona. It reminded me of an abbatoir. He seized her with illimitable rage. He foamed at the mouth. His veins stood out purple and congested. He groaned and sputtered inarticulately and horribly. The more Desdemona kicked and struggled the more he foamed and growled.

It was a picture of physical desperation and frenzied defence. It was in no sense nice. It was more like the Laocoön than The Lay of the Last Minstrel. It must have stirred the carnivorous instinct in all human animals, as it is stirred in mastiffs by the sight of a lamb.

Supereminent as Mr. Edwin Forrest was in natural endowment, I do not think he cared much for the Nineteenth Century.

Perhaps you will remember how Edwin Booth, when at his best, tried to do Othello at his own theatre, and you will probably agree with me that the best work of his career was done at his own theatre. In this killing business he tried his best to get away from what is slaughterous in it. He appeared to have an instinct that the exposition of murder was the least worthy part of the drama, and that somehow the violent extinction of a young and innocent life—for it is an innocent life to the audience—carried with it a shock that was extra dramatic. So he tried to heighten the enormity of the effects of the act in himself without heightening the act. He put Desdemona's bed on the stage. He crawled to it with a dagger in his hand, and with his face to the audience tried to picture all the emotions that raced through his aching soul as he slowly brought his dagger up to her young sweet body.

There was the Nineteenth Century struggling with this lethal question and trying to rob it of its Sixteenth Century cruelty.

What it gained in contemporaneous art it lost in Shakespearean frankness. It was just what the Nineteenth Century tries to do with Rabelais or The Decameron. But you might as well try to revive the Crusades in Kansas.

Salvini has said in extenuation of the final throat-cutting of Othello that that is what the barbaric Moor would do.

This is sufficient to Salvini. He is restoring the barbaric Moor.

There is only one question to follow: Does our art want the barbaric side of him?

Not to any large extent, I think, if there is any other side to him.

I come back here from a rapid survey of Mr. Richard Mansfield's Richard III. done in Boston. Mr. Mansfield calls this a restoration.

Archæologically and historically it is, without exception, the most accurate and splendid restoration we have had.

But, histrionically, it is something more. Mr. Mansfield has brought to it an acumen that did not exist professionally in Shakespeare's time. The play thus reminds me of some of those great gems that are recut every century, and keep growing brighter as they get new facets.

But it is impossible to set down here, almost at the bottom of my article, all that Mansfield has done with Richard. I can only, at present, say that he has re-illumined him from within as well as from without. When you see it you will say the character is not only more lucid, but consequently more allowable. It is the deformity of mind and not the deformity of body that the actor has given his attention to, and this Richard that can woo Lady Anne is not a Richard that the dogs will bark at.

Nor even, perhaps, the critics.

NYM CRINKLE.

BOUCICAULT ON ORCHESTRAS.

Dion Boucicault expressed his views about theatre orchestras very freely to a MIRROR reporter the other day.

"I regard the onslaught made on the managers of this city by the newspapers recently on account of the music played by the theatre orchestras," said Mr. Boucicault, "as not alone uncalled for, but entirely wrong. Just consider the matter for a moment. According to the demands of the German boycotting concern which dictates terms to the managers concerning its musicians, you cannot engage a man under $17.50 a week. Including the hire of a good leader, this brings the cost of an orchestra of twenty or twenty-one performers, and one with any less unless it be a string quartette, which would be infinitely preferable to some of the orchestras we have, up to about $420. For the same amount you can get a good company of clever actors.

"Why should music accompany dramatic performances anyway? Is it not a sign that music is not wanted when we see the bands shoved here and there, under the stage and over the stage and in the wings, and finally in some separate room where they are not seen? In many of the theatres of Europe now they have no orchestras at all, and orchestras were unknown in the formative period of the drama. There is none at the Théâtre-Français.

In Europe the matter is an entirely different one, too, for there you can get a good musician from $7 to $10 a week. In Paris it is the clerk who works all day, who takes up some instrument and who doubles his income by playing at night in the Boulevard theatres. Why cannot that be done here? There is no reason why these exorbitant demands of the musicians should be acceded to, or if they are, why there should be large orchestras?"

"The arguments brought forward by the papers and by these who took part were radically wrong, and I should have liked to have seen the representative dramatic paper take up the question and present it in its true light."

A CASINO FOR CHICAGO.

The report that Rudolph Aronson is to build a Casino in Chicago appears to be founded on fact. Business Manager Barton, of the Casino, who was more amiable than usual when interviewed by a MIRROR representative on the subject yesterday, said:

"A number of Chicago gentlemen, headed by Reginald De Koven, a son-in-law of Senator C. B. Farwell, have been urging Mr. Aronson for the past year to build a Casino there, and it is quite probable that before another year has passed such steps will have been taken as will make the Chicagoans open their eyes. About $600,000 will be spent on the site and structure. The site selected is an excellent one, being right on the lake. It is about as large as the ground now occupied by the Gettysburg Cyclorama at Nineteenth Street and Fourth Avenue.

"This new Casino will differ considerably from the one here. It will be built in the centre of the plot of ground, and will have about it a twenty-foot promenade. This promenade will be adorned with shrubs and plants. It will have a music stand at one end, will be roofed over with glass, making an excellent Winter garden. In the Summer the roof will be taken off and the garden thrown open for those who wish to stroll in it, although the band will discourse on a roof-garden similar to the one here. Mr. Aronson will manage both houses as usual, productions alternating between the Casino in New York and that in Chicago.

A STRANGE RAILROAD DISASTER.

Quite a curious accident occurred to the Keene company on the 13th inst. They were on a Union Pacific Railroad train about seventy miles from Denver when a large herd of cattle crossed the track. The engineer, not thinking that they would remain in that dangerous position, only slackened up a little. But this plan of action was not successful. The engine struck three of the steers one after the other. This jarred the whole train, and when the engine struck the fourth bovine the former jumped the track and made a complete somersault, wrecking the whole train. One of the company named John Mitchell, a cousin of Maggie Mitchell, at the invitation of the engineer, was on the engine, and as the locomotive turned over, a piece of timber struck him, throwing him a distance of forty or fifty feet in a field clear of all debris, which probably saved his life. The engine was totally wrecked, as were two of the coaches, while the company were pretty well shaken up, although no one was seriously injured.

A MANAGER'S WARNING.

H. R. Jacobs has been subjected to considerable annoyance lately on account of an imposter, who under the name of Charles Jacobs is representing himself in England to be his son.

Mr. Jacobs has become cognizant of this fact from a letter he has just received from Mrs. Milicent Bandman-Palmer of Wolverhampton, England, who writes that the said Charles Jacobs is trying to raise money on the strength of being the son of an influential New York manager. He claims to have just returned from Australia, where he lost $35,000 with the Boston Ideal Opera company, and that he is waiting for a remittance from his father.

As Mr. Jacobs has only one grown-up son, Marcus J. Jacobs, he wishes to warn the community against this imposter, who is using his name for fraudulent purposes.

OVER THE WIRES.

Manager Harry Doel Parker wires THE DRAMATIC MIRROR that George C. Staley and his company, in A Royal Pass, filled Lawrence Barrett's Sunday, at the Chicago Opera House, on the 20th inst., before a large audience. The star and play made a great hit. The entire company was called before the curtain.

THE NEW YORK

DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY

At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.—Twenty cents per agate line. Discounts allowed for three, six and twelve months' continuance. Professional cards, $1 per line for three months. Reading notices (signed "Com."), 30 cents per line. Terms cash. Rate cards and further particulars mailed on application. Advertisements received until 1 P. M. Tuesday.

SUBSCRIPTION.—One year, $4: six months, $2: three months, $1.25. Payable in advance. Single copies, 10 cents. Foreign subscription, $5 per annum, postage prepaid.

THE MIRROR is sold in London by our agents, the International News Company, Bream's Building, Chancery Lane, and in Paris at the Grand Hotel Kiosque.

The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to THE NEW YORK DRAMATIC MIRROR.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - OCTOBER 26, 1889

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY THEATRE—BOOTH-MODJESKA, 8 P. M.
CASINO—THE DRUM MAJOR, 8:15.
DOCKSTADER'S—MINSTRELS, 8:30 P. M.
GRAND OPERA HOUSE—HELD BY THE ENEMY, 8 P. M.
HARLEM OPERA HOUSE—MANKIND, 8 P. M.
KOSTER AND BIAL'S—FAUST UP TO DATE, 8 P. M.
LYCEUM THEATRE—OUR FLAT, 8:15 P. M.
MADISON SQUARE THEATRE—BOODLES' BABY, 8:30 P. M.
PALMER'S THEATRE—GALVINI, 8 P. M.
PEOPLE'S THEATRE—SWEET LAVENDER, 8 P. M.
PROCTOR'S TWENTY-THIRD STREET THEATRE—BARRACOON, 8:15 P. M.
TONY PASTOR'S—TONY PASTOR'S OWN COMPANY, 8 P. M.
THIRD AVENUE THEATRE—BARRED OUT, 8 P. M.
UNION SQUARE THEATRE—HERRMANN'S TRANS-ATLANTIQUE VAUDEVILLES, 8:15 P. M.

OUR CHRISTMAS NUMBER.

THE degree of interest manifested by the profession in the prospectus of the Christmas MIRROR testifies to the proud position our annual holiday issue has achieved.

In return we are able to promise that expectation will be fully gratified, for from cover to cover the forthcoming number will contain a bewildering collection of brilliant features, both literary and artistic, such as no theatrical publication in the world ever presented before.

The Christmas MIRROR always enjoys an immense circulation, and this year it is going to exceed the record in that, as in all other respects. For advertising purposes it is consequently a most valuable medium, which every judicious theatrical advertiser will not fail to utilize.

Orders for space in it continue to come in steadily, and it is evident that the business columns will be thoroughly representative of the profession's commercial interests.

MRS. KENDAL'S OPINIONS.

MRS. KENDAL has been induced to write a series of articles for a syndicate, which she modestly calls her "dramatic opinions." There is a great deal of sound advice scattered through these opinions that young people who contemplate adopting the stage as a profession would do well to heed.

MRS. KENDAL lays stress on actresses possessing that "indefinable something that draws, draws us not only from a monetary, but also from a sympathetic point of view." She denies that this particular and indescribable charm is genius in some form or other, because the word genius should strictly be applied only to about three of the people she has met in the whole course of her life. Moreover, there are many good actors and actresses who intellectually could teach those whom the public have placed in a position above them, but who lack that extraordinary power of drawing. Consequently, it would be impossible to describe the secret of popularity in an actor or an actress.

In the same article we are reminded that acting is like photography, and that it must be like a photograph thrown upon each individual mind of the audience. "Whoever is acting must have the power to impress each mind so forcibly that for the time, at least, it must see the situation as it is foreseen." Hence, according to MRS. KENDAL and others who have attempted to analyze the histrionic art, it is a *sine qua non* that the playing of an actor should not appear to be playing at all, but a scene in real life.

This rule is all very well when applied to the society drama of "contemporaneous interest," but there are many classic plays that appeal largely to the imagination. The exaction of realism is, to a great extent, the outgrowth of recent times. We are by no means blind to its many advantages from a scenic and histrionic stand point.

Still, let us not be oblivious to the tact that no stage-manager or stage-carpenter is able to reproduce whatever dwells in the realm of pure fancy. Realism is most commendable in a photographic picture of modern society, but Shakespearean fancy requires an intuitive conception of "the light that never was on land or sea."

NOTES AND QUERIES.

IT is gratifying to us to say that THE DRAMATIC MIRROR is so generally known as an authority on all matters pertaining to the stage that it has become a prevalent custom throughout the country, to seek information from and to refer dramatic questions in dispute to the Editor of this paper.

These questions and replies are so frequently of general interest that we have decided to begin, in accordance with many requests, a new department in our next issue, with the heading of "Notes and Queries," for the purpose of giving our readers the benefit of our answers to these communications.

This department will be open to all, but it should be distinctly understood that no attention whatever will be paid to impertinent or irrelevant queries.

In cases where we are unable to furnish the knowledge sought, we shall call upon our readers to assist us.

It is believed that the "Notes and Queries" department is destined to become one of the most popular features of the paper, and besides imparting useful information will, no doubt, afford considerable entertainment to our readers.

THE DRAMATIC "DOUBLE."

OUR esteemed and earnest London contemporary, *The Stage*, discusses the subject of "doubling" in a recent number. It very properly divides the device into two classes: that which is a shift of economical management, and that which is a histrionic *tour de force*.

As to the first, our contemporary thinks that it is no great personal hardship or artistic blunder for an actor to play a couple of minor episodical parts in cases where the characters of the play are many and the members of the company few. But the second sort of "doubling" does not meet with the same approval at its hands.

"To be," says the *Stage*, "in the full view of an audience, a hero in one minute, and hey, presto! a villain the next, is a much-desired experience. Usually it is an experience bought at the expense of dramatic art. Author, actor, playgoer, all suffer. The author has his dramatic scheme obviously thrown out and weakened. The actor has a strain upon him that inevitably hinders him from getting the right grip and the fullest distinctiveness in characterization. The playgoer, we fear, is a little demoralized. He comes to see the performance as a whole, but, instead, he is lost in wonderment at the doings of the dual impersonator as a dual impersonator. He admires the feat of the performer—the clever changes of dress, the quick transitions of character. His thoughts run on these matters, which are extraneous, and he is less and less affected by the true purposes of acting."

Generally speaking, we can agree, in a measure, with some of these observations; but there are special cases in which play, player and play-goer mutually derive benefit from dual-personations. Instances are not wanting. HENRY IRVING'S Dubosc and Lesurque in The Lyon's Mail; LUCILLE WESTERN'S Lady Isabel and Madame Vine in East Lynne; MARY ANDERSON'S Hermione and Perdita in A Winter's Tale, and, in the domain of melodrama, WILLIAM TERRISS' Laroque and Luversan in Roger La Honte, and RICHARD MANSFIELD'S Dr. Jekyll and Mr. Hyde may be cited.

Several plays have been written with the object in view of "doubling" the leading characters, and in these it naturally cannot be that "the author has his dramatic scheme obviously thrown out and weakened."

Some actors are incapable, it is true, of presenting two distinct characterizations with complete success; but that is no reason why the effort should not be made by actors who have the requisite versatility to emerge victorious from the severe test.

If the performer is able to grasp the difficult requirements of dual-role acting there is no risk that the audience will lose sight of the main purpose of his playing and concern itself solely with the theatric trickery subordinately involved.

The perfect power of de-individualization is a gift which few actors have demonstrated; therefore, perfect illusion is no more essential to an artistic dual-performance than it is in two separate parts played on different occasions.

THE STAGE JEW.

FROM ancient times unto the present day the Hebrew race has been held up to ridicule and slander on the stage. The miracle play of the middle ages was not a worse offender in this respect than is the dramatic entertainment of to-day. With characteristic patience the Jewish element in the public—than which, it may be said, the theatre has no more intelligent or liberal class of patrons—have long endured these jibes and insults without protest.

But now, we are glad to say, a strong sentiment is spreading, not only among the libelled race but also—and this is more significant—among Christians, which is destined to blot out of existence a feature that has disgraced many modern dramas. In London, for instance, the Hebrew press, backed up by the right thinking people of the community, irrespective of race, are protesting vigorously against the latest caricature of the Jew which is presented in a new melodrama now running at one of the principal theatres.

Undoubtedly the stage has borne its part in fostering unreasonable prejudice against the Hebrew race. We know that in this country the stage Jew is a gross libel, and it is lamentably true that distorted creations of this order have generally been given to the public by Jewish actors. But we believe that a time is at hand when a revulsion of popular feeling will compel justice to be done to this ancient and remarkable people by the public's entertainers.

TO CHARLES MACKLIN belongs the immortal honor of having made the first stand against Jew-baiting on the boards. In the last century he wrested the character of Shylock from the slough of low comedy and burlesque, and exalted it to a plane of artistic dignity, which it has occupied ever since, and which it will continue to occupy so long as The Merchant of Venice is acted. It was an undertaking of courageous proportions. The managers feared that the iconoclasm would create a riot among the public; but MACKLIN'S genius conquered prejudice, and he was rewarded by a success that caused him "to take rank forthwith," as DORAN says, "as one of the noble actors of the time."

The stage owes much to the Jew, although the latter owes little to the stage. RACHEL, BERNHARDT and SONNENTHAL are a trio among many illustrious players given to the world by that persecuted race, while in the veins of KEAN, the BOOTHS and other great actors coursed a strain of Jewish blood.

It is in no spirit of tolerance that the stage must do justice to the Hebrew character. It is a right which every friend of the theatre, whatever his race or nationality, should insist upon.

THE THEFT, NOT THE PLAY.

A CONTEMPORARY makes this sage comment:

The controversy of Caprice is turning itself into a farce. The play is not worthy of one-half the space given it.

So far as the piece itself is concerned the above is perfectly true. But there happens to be another and a much more significant matter involved than the play itself.

The real question at issue is a clear case of dramatic theft, deliberately planned and brasenly committed.

When the rights of property are violated, as in the case of Caprice, and the remarkable spectacle is presented of an author—who has sold a play outright—conspiring with an actress—who represents herself as a paragon of honesty—to steal it and defraud the lawful owner of her vested rights, the subject assumes an importance that amply justifies the space it has occupied.

THE DRAMATIC MIRROR'S exposure and pursuit of the Caprice pirates were instituted in the interest of play-owners generally, who have suffered incalculable injury through similar wrongs.

And the end is not yet.

A CHICAGO paper indulges in these sighful observations: "If a grocer, a butcher, or any other tradesman sells, at a first-class price, goods which he represents to be first-class and which prove to be worthless, the purchaser has means of redress. It is difficult to see why the same good rule should not apply to the theatrical business. It applies to other arts. A dealer who sells a picture as an original which proves to be a copy, the deceived party can obtain substantial consolation. The theatrical business seems to be exempt from this responsibility, however. There is no rule to prevent a company's invading a city, advertising a meritorious performance, and giving a wretched one. There is no law to protect those who are inveigled into paying $1.50 for a 'show' that would be expensive at ten cents." True; and it is also impossible, when you have bought a newspaper that is filled with rubbish to demand your money back, or institute a suit for damages on the plea of disappointed expectation. But these things are among the unadjustable inadequacies of Nineteenth Century life, and they must be heroically endured.

THEFTS of actresses' jewels have come to be regarded with such suspicion that it is but natural a dispatch from St. Louis relating such an incident should be headed "Genuine Robbery of an Actress," by a discriminating Brooklyn newspaper.

OUR sagacious contemporary, the Boston *Post*, does not think that WILLIAM ARCHER hits the nail squarely on the head when he says that "if the drama is dying at all, it is dying of technique." It justly and sensibly observes that "what our writers have to do for the stage is not to forget technique, but to add to their command of it a clearer perception of the forces of human nature." The field for products of that description will be narrow until the popular taste has become somewhat more intellectual than it is at present. Horseplay and bathos possess extraordinary attractions for the crowd just now.

IN her letter to THE MIRROR, published last week, Miss LOIE FULLER stated that she had no thought of playing Caprice without authority. But by her own admission that was precisely the way she did play the piece in the West Indies last Winter, and in despite of timely warning and the fullest knowledge respecting its actual ownership, that is just what she doing in London. Miss FULLER cannot now plead ignorance of the facts in extenuation of her bare-faced appropriation of a property to which she has no right or claim. She has become a play-pirate with her eyes wide open.

AN interesting discussion of the question, When did actresses first appear on the stage? is found in the pages of *Notes and Queries*. The result of a careful search is that the truth of the matter is quite undiscoverable. "We can only be sure," says our authority, "that women first took a permanent place on the English stage about the time of the Restoration, probably between 1655-63, and that the honor of having been the 'mother of the English stage' may be divided among ANNE MARSHALL, MRS. COLEMAN, MRS. SANDERSON and MRS. HUGHES, with the balance of opinion in favor of the first two."

FROM the recently published annual report of the French Dramatic Authors' Society it appears that the gross receipts of the twenty-eight Paris theatres for one year, preceding the 1st of March last, were $3,653,000, and that the royalties paid to authors reached the sum of $373,000. From the provincial theatres the authors received $180,000 more, and from other countries than France $40,000. This made a total of nearly $600,000 collected in a twelvemonth by the members of the Society for the use of their works. The Parisian playwrights cannot complain that their profession is not liberally remunerated.

THE USHER.

In Uttering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Quite mysteriously the celebrated case of Hill versus Mather came to an end the other day. It will be remembered that Manager Hill won the case on its first trial, that Miss Mather then appealed and that the higher court, moved by representations that there was newly-discovered evidence to be heard, ordered a new trial.

The case was set down for a hearing last week. Before it was called a parley took place. It was hinted that if Mr. Hill would make a proposition for a settlement Miss Mather would turn a willing ear to it.

Mr. Hill did there and then propose, Miss Mather did entertain, and a compromise was speedily effected. By mutual agreement it was arranged that the terms of settlement should be buried deep within the bosoms of the contending parties for all time. And yet, from the pleasant smile which wreathes the face of the late plaintiff when this weighty secret is referred to, it is not hard to believe that the basis of agreement was distinctly favorable to him.

✤

Undeterred by the result of former efforts in the line of astronomical discovery Mr. Hill proposes to bring another star into the dramatic firmament before long.

This time it is an emotional actress, by name Cora Edsall. The astute manager tells me that the young lady has been under his control for the past year-and-a-half, gaining experience in humble capacity on the road.

✤

Mr. Hill has also secured, for the time being, the sole literary services of Henry Guy Carleton, who for two months past has been daily closeted with Mr. Hill and the manuscript of a new play, on which he is working assiduously.

It is to be call The Australian, and the manager describes it as a society drama, with powerful situations. Three acts are now completed.

When Miss Edsall is ready to make her debut as a star, she will appear in the leading character of The Australian. The date is not yet ready for announcement.

✤

The turf has its welsher and weekly journalism has its Welch.

✤

The Christmas MIRROR is rapidly assuming proportions that will astonish and delight the profession and the public generally. It will forge as far ahead of last year's number as that was in advance of its predecessors.

The list of contributors and artists is of a strength and quality heretofore unequalled. The greatest lights of the stage and the men whose names are foremost in dramatic literature are included in it.

The pictorial features embrace many charming novelties. I may add that the illustrations will be more numerous than ever before.

✤

We read more about Mrs. Potter in her retirement than we did when she was before the public.

✤

In view of the way he is talking to interviewers, I commend to the consideration of Mr. Kyrle Bellew this maxim of La Rochefoucauld: "*On est quelquefois un sot avec de l'esprit; mais on ne l'est jamais avec du jugement.*"

✤

Modjeska is such a charming woman and accomplished actress that it is a pity she cannot always speak English intelligibly. Her Beatrice is exquisite in conception, and there is an enduring delight in the spontaneous vivacity with which she acts it. But poor Shakespeare would send from out the earth an agonized cry to be buried deeper yet could he hear the painful mutilation to which his speeches are subjected by the lovely Polish-woman.

✤

Salvini's engagement at Palmer's has been attended with tremendous receipts. Last Saturday night in Samson he drew $1,900. The first six performances averaged $1,700 each.

During his former visit to this city Salvini seldom played to phenomenal receipts, except when he acted Othello. This time Samson has proved quite as profitable a bill.

In part, I attribute the Italian tragedian's remarkable pecuniary success this season to the fact that he is appearing in a favorite theatre, and that a liberal management has mounted his productions in a style to which he has hitherto been a stranger.

✤

Elita Proctor Otis' debut as an editor has been marked with the same degree of success that attended her career in amateur theatrical circles. The new *Saturday Review*, three numbers of which have appeared, develops originality and vigor. Its theatrical interviews are a pleasing feature.

✤

I am sorry to learn that Manager William Henderson is seriously ill from an attack of bronchial asthma. Ordered by his physicians to escape the harsh air of this vicinity, he has been removed to Stockbridge, Mass., where he is under Mrs. Henderson's watchful care.

✤

The production of Aunt Jack is confidently looked forward to by those familiar with the piece and the excellence of the actors to whom its fate will be consigned at the Madison Square.

From Agnes Booth in the title-role, Edward Holland as the Solicitor and J. H. Stoddart as the Judge, hits are expected.

A curtain-raiser, entitled A Man of the World, will be done during the run of Aunt Jack.

It is a little comedy, in the style of Old Love Letters; the work of Gus Thomas, author of The Burglar; and Maurice Barrymore will have a prominent part in it.

✤

Topsy Venn, now playing in Bluebeard, Jr., ran over from Philadelphia on Monday and astonished her friends by the remarkable change in her appearance.

Ten weeks ago Miss Venn began to bant, and, heroically adhering to the regimen prescribed, in that short space of time has reduced her weight thirty pounds; or from a condition of uncomely fleshiness to one that is comparatively sylphlike.

Miss Venn tells me that she drinks nothing but claret, eats only steaks, chops and toast, and avoids butter, sugar and vegetables. She intends to stick to her diet and exercise until she has knocked off another twenty or so.

✤

Professionals are discussing Mr. Conreid's plan for an American Actors' Pension Fund, the details of which were given in the *Herald* on Sunday last.

Why would it not be well for the Actors' Fund to look into the subject?

The pension system has been in existence in Germany for several years, and the results have been most gratifying.

The chief obstacle in the way of its adoption here is the difficulty which is always found in obtaining a large and representative response to a new idea.

Any good measure, looking to the establishment of wise and provident investments on the part of the profession it seems to me deserves careful investigation, and I trust that the pension idea will be carefully examined into and widely discussed by those most interested.

MR. WARDE'S PESSIMISTIC VIEW.

A MIRROR reporter met Mr. Warde a few days back, and the actor expressed himself freely respecting the condition of the drama in this country.

"There is only a lingering remnant of talent now left," he said, "as a result of the present combination and touring system. There can be no artists developed by a system which confines actors to a single part for two or three years. The giants of the profession grew out of the practice involved in playing three or four different parts every week, or sometimes every night. That compelled the development of talent or suppressed the incompetent; and it was upon such a platform of work that the Forrests, the Kembles, the Macreadys and the Salvinis became masters of every range of historic power and could handle with facility every detail of technical art.

"But the artists as their ranks are thinned, have no successors and cannot have. The question naturally suggests itself then, does the system advantage anyone? If anyone is advantaged it would appear to be the general public of the continent, who have the opportunity of seeing a great change of pieces which they otherwise would not; but as there is a certain and steady deterioration in the long run the public, as well as the profession is hurt.

The deterioration is reflected, especially through the exigencies of transportation upon scene-painting and every other art associated with the stage. There is one satisfactory observation I have made in the course of my extensive travels through America and that is that genuine plays, such as The Mountebank, when conscientiously rendered, always awaken human sympathies and hold the audience. I am sorry, though, on the other hand to say that the tendency of modern polite society to disguise feelings under the garb of decorum, has a depressing and levelling effect upon dramatic art, and it is now only possible to get a genuinely responsive attention or verdict from the masses.

The public judgment, however at the best, is only reliable when the highest standards of art are presented to their observation, and that is not the case nowadays."

AN AUSTRALIAN TOUR.

It has been intimated for some weeks past that the comedians, Evans and Hoey, were thinking of making a trip to Australia the coming Spring, but nothing authentic was ascertained until Thursday last, when the Louisville correspondent of THE DRAMATIC MIRROR called upon W. D. Mann, the manager of the company, and gleaned the following facts concerning the projected tour:

"It is true," said Mr. Mann, "that we are going to Australia, the contract having been signed and witnessed in St. Louis on Saturday last. We go over under contract with James Allison, who is one of the foremost of Australian managers and our tour will take in twenty-four weeks. We will play only the four capital cities, Melbourne, Sydney, Brisbane and Adelaide, returning to America to open our regular season Christmas and New Year's weeks at the New California Theatre, San Francisco.

"Our contract with Mr. Allison is a very satisfactory one indeed, and provides among other things that we must take our entire company with us. So you will see the trip is more than an ordinary undertaking, but Mr. Allison has seen a number of our performances, and he is very firm in his belief that our tour of the colonies will be a great success, so much so, indeed, that our arrangement with him is in a nature a certainty.

"We will sail from San Francisco on the April boat, opening our Australia season at Melbourne."

When asked if Evans and Hoey would play anything else while away besides A Parlor Match, Mr. Mann replied: "Yes, I think they would like very much to take over another of Mr. Hoyt's pieces, provided, of course, satisfactory arrangements can be made, and I have no doubt Mr. Hoyt would be equally pleased to have the play we are thinking of produced there by comedians who would do it as well as Evans and Hoey."

"The expenses of the trip? Well, when you consider that the steamship fare one way is $200 per passenger, you will gain some idea of the cost of transportation alone for a company of eighteen people, to say nothing of printing and expenses while traveling in the colonies. This is by far the largest comedy company ever taken across the Pacific, and if we are successful our voyage will mean a good deal to theatrical people generally."

UNDER THE BLACK FLAG.

The version of The Two Orphans as it was originally produced by A. M. Palmer at the Union Square Theatre is the sole property of Kate Claxton and that version has been preyed upon by the sharks of the profession. Other versions of this standard success are claimed to have been made, and it appears in the catalogues of the leading play-publishers. It may be well then to recall the facts about the rights to this play. The Two Orphans, as is well known, was written by D'Ennery, the French dramatist. The sole rights for the United States and Canada were bought by A. M. Palmer, and the play was originally produced by him. Later on all rights to it were sold by Shook and Palmer to Kate Claxton, and she is now sole proprietor of the play. The Two Orphans as played in America is vastly different from the original French version, and from the Oxenford version used in England. Hart Jackson (the adapter of the piece for the American stage) made an entirely new duel scene, making the climax end without a death. In the original play Pierre kills Jacques. Other important changes were also made by Jackson. This season, as in the past, Miss Claxton has had trouble with the pirates. Fortunately she got the better of one pirate crew last week. This band was announced to open in The Two Orphans at the Ninth Street Museum, Kansas City. Miss Claxton was notified, and she immediately telegraphed Captain Peabody, the manager of the Museum, that the revision of the play to be used was a stolen one, and that she would prosecute any one presenting it. Captain Peabody courteously acknowledged Miss Claxton's rights to this drama, and guaranteed that he would not permit it to be presented at his house.

Fred. Andrews, manager of the Andrews' Dramatic company, writes THE DRAMATIC MIRROR that he has dropped May Blossom from his repertoire and is now playing standard comedies. In the course of his letter Mr. Andrews says: "May Blossom is my only offence, and even *that* not a very flagrant one, as I did pay royalties on the piece, and am only behind three performances, all of which I shall pay Mr. Frohman." When Mr. Andrews redeems this promise it will be cheerfully acknowledged in these columns.

The Arne Walker Comedy company is pirating The Old Homestead in small towns in New England. The class of managers booking such organizations take great risk, as Denman Thompson is an inveterate enemy of pirates, and always takes summary legal proceedings.

C. D. Henry's People's Theatre company is playing a stolen repertoire, including The Private Secretary, Monte Cristo, The Shaughraun, My Partner, Lynwood and In the Ranks, at 10-20-30. They are using the original Seers' paper for Jim the Penman and The Private Secretary, and also the original lithographs of James O'Neill in Monte Cristo.

The Fant and Warren company is touring the South, in a stolen repertoire, in which May Blossom is featured, and including Fogg's Ferry and Van the Virginian.

PERSONAL.

MARKHAM.—Pauline Markham has resigned from the Spider and the Fly company.

LYDIA.—Lydia Thompson is on her way to this country on the *Circassian*.

BOUCICAULT.—Dion Boucicault is a very busy man at the present moment. Besides being regularly engaged for the *North American Review*, for which he writes from three to six articles a year, he is hard at work on a play for a New York manager, and on two destined for stars.

BLANCHETT.—C. E. Blanchett, of Dr. Carver's Wild West Show, arrived from Vienna in the *Hammonia* last Saturday, looking the very picture of health and full of interesting anecdotes and stories of his travels. He stated that the show had visited but two cities, Hamburg and Vienna, and that their success in both had been most gratifying. It is probable that the organization will remain abroad for a couple of years yet. After a stay of a few months more at Vienna it will go to Rome.

THOMPSON.—Denman Thompson celebrated his fifty-eighth birthday on last Thursday. The home company and the one on the road gave Mr. Thompson pleasant reminders of the occasion. A number of other friends in and out of the profession congratulated the sturdy veteran, who bids fair to touch many more milestones annually on the highway of time.

HARRIS.—William Harris, Mlle. Rhea's leading man, is reported to have read all of the histories and memoirs ever published about Napoleon Bonaparte, in order to fit himself for playing that role in the new play of Josephine, which Mlle. Rhea produced this season with notable success.

SISSON.—Wesley Sisson, Jr., sends THE MIRROR a little card, two inches by one in size, announcing the fact that he was born on the 12th inst. Report says that he is chubby with good lung power, and that he has already evinced a desire to take the managerial reins from his father, who is slowly recovering from his recent illness.

MCCANN.—Geraldine McCann has made a pronounced hit in her little part in The Seven Ages. She plays the role of a virago in the Judge scene and the characterization is so lifelike that it is said that many married men in the audience shiver while she is on, and heave a sigh of relief when she makes her exit.

HAYMAN.—Al. Hayman, the San Francisco manager, was recently elected a member of the Players' Club.

MAERZ.—A. J. Maerz, of the Courier Lithograph Company, Buffalo, who was accidentally shot by a friend while out hunting in the vicinity of Dunville, Ont., a fortnight ago, is rapidly recovering, and will soon be about again. Although badly hurt he will come off without a scar.

LEE.—The report that Henry Lee was stricken down with heart-disease while playing at the Globe Theatre, in Boston, on last Saturday evening, was incorrect. It was the star's brother, William Lee, who is a member of the Suspect company. The attack was not of a serious nature.

FROHMAN.—Mrs. Frohman, the mother of Daniel, Gustave and Charles, and not Daniel Frohman, as was published in the daily press of this city, was the purchaser of the handsome fireproof house, No. 159 West Seventy-ninth street, last week.

EAVES.—J. H. Eaves, the well-known costumer, has just returned from a fortnight's trip to Kansas City, where he was engaged to furnish all the costumes used at the recent public festivities.

MITCHELL.—The marriage of Maggie Mitchell to her leading man, Charles Abbott, at Long Branch on June 13 last, was announced by the press last week.

VENUA.—Wesley Venua, the demented old actor, has been placed at the Brunswick Home, Amityville, L. I.

CLARKE.—A testimonial to Marvin R. Clarke, a prominent newspaper man in this city, who has been stricken blind, will be given at the Star Theatre, November 17. Theodore Moss has tendered the use of the house, and some of the best talent in the musical and dramatic professions have volunteered their services. The Press Club has the affair in charge, and it will doubtless prove successful.

AT THE THEATRES.

PALMER'S THEATRE.—THE GLADIATOR.

The Gladiator	Signor Salvini
Flavian	John Malone
Origen	George Fawcett
Priest of Juno	Carl Ahrendt
Faustina	May Brookyn
Neodamia	Anne O'Neill

The Gladiator, Saumet's five-act tragedy, was duly presented at Palmer's Theatre last Monday evening as the third piece of Signor Salvini's repertoire for the present season. The play is an excellent vehicle to set forth the intellectual subtlety and great physical and vocal force of the eminent Italian actor. There has been no tragedian since Edwin Forrest who has possessed so many qualifications to suitably embody and portray the various phases of the title role.

In the arena scene, where the Gladiator is ordered to slay the Christian martyr, Neodamia, whom he recognizes as his own daughter, Signor Salvini rose to a height of tragic grandeur that thrilled the entire audience and called forth applause of the most enthusiastic nature. His pathetic appeal to the people, his threatening vehemence and defiance, and his final transport when the Empress, understanding the meaning of his threats, succeeds in securing a day's respite for Neodamia—all of these varying emotions were conveyed with a capacity for facial expression and an endowment of heroic bearing that no modern actor could possibly excel.

This impersonation of the Gladiator gained additional effect from the wide elocutionary range of his splendid voice, alternating from the sonorous notes of uncontrollable passion to the musical sweetness of pathetic pleading. These vocal advantages were particularly noticeable in the prison scene of the last act, where he denounces Faustina for the murder of his wife, and then, like Virginius, slays his own child when he finds it impossible to save her from the fury of the populace.

The work of Signor Salvini in this scene was as well nigh perfection as human and histrionic resources can make the art of acting.

Unfortunately, it is not possible to speak in the same eulogistic strain of Signor Salvini's support. John Malone was by no means an ideal Flavian, while George Fawcett's conception of Origen was apparently that of a melodramatic Christian. May Brookyn was equally given to ranting as Faustina and hardly seemed born in the purple, from a palpable lack of imperial dignity. Anne O'Neill, on the other hand, was in many respects a charming embodiment of Neodamia, but her impersonation was devoid of dramatic force. She is ostensibly a mere fledgeling in tragic situations. While Christian sweetness is the keynote of the character, the role offers opportunities for emotional declamation, of which, except in a few instances, she failed to take proper advantage. Miss O'Neill was at her best in the temple scene of the third act, and at her weakest in the thrilling episode that concludes the tragedy.

Carl Ahrendt was earnest and effective as the Priest of Juno, and the rest of the company were acceptable in minor parts. The scenic settings were superior to those presented by the average star, making a tour of this country. The managers of Signor Salvini evidently believe that something more is due to histrionic art than the mere consideration of financial gain.

FIFTH AVENUE.—THE IRONMASTER.

Phillipe Derblay	Mr. Kendal
Duc De Bligny	Joseph Carne
Octave	John Glendenning
Baron De Profont	A. M. Denison
Moellinet	I. R. Dodson
Rochelin	T. M. Wenman
Old Gobert	H. Deane
Marquise De Beaupre	Fanny Coleman
Baronne De Profont	Violet Vanbrugh
Athenaise	Florence Covell
Susanne Derblay	Angela Cudmore
Claire De Beaupre	Mrs. Kendal

On Thursday evening last Mr. and Mrs. Kendal made a long leap from Sardou's Scrap of Paper to Ohnet's Le Maitre de Forges, the careful English version of which, by Mr. Pinero, is known as The Ironmaster. The house was crowded and the performance fell little short of a triumph, our accomplished visitors proving their strength as emotional actors to equal their brilliance as comedians.

Mrs. Kendal as Claire presented a characterization which came closer to the French author's than any of the several representations we have seen. She acted with a power and an intensity of feeling that awoke the heartiest applause, the intelligent body of play-goers perceiving and enjoying the temperamental charm as well as the compelling force and exquisite finish of her work.

For naturalness, originality, delicacy of by-play and clever "business," Mrs. Kendal's acting of this part was unique. It was no small achievement to interpret a familiar character in such a manner as to transform it into a revelation.

Mr. Kendal's Phillipe was a manly, dignified, forceful impersonation, showing at every point a careful conception and clear elucidation. He may not be so impressive in drama as he is happy in comedy, but The Ironmaster was nevertheless instrumental in demonstrating his versatility and accuracy of touch.

Mr. Glendenning was a stiff and somewhat awkward Octave. Moulinet was capitally played by Mr. Dodson, whose unctuous exposition of the *parvenu's* proclivities excited abundant mirth. Mr. Wenman made a stately Bechelin, a personage who has little to do or say.

Miss Cowell scored a distinct success as Athenaiss, the showy rival of Claire, her admirable work receiving instant recognition. Miss Cudmore was a dainty Susanne and Miss Van Brugh played the Baronne satisfactorily.

The scenery was mediocre. It is a pity that Mr. and Mrs. Kendal are not seen under more advantageous circumstances, so far as the scenic accessories are concerned.

LYCEUM.—OUR FLAT.

Reginald Sylvester	H. B. Conway
Clarence Vane	Morton Selten
Mr. McCullum	Thomas Whiffin
Nathaniel Glover	R. F. Cotton
Margery Sylvester	Mrs. Thorndyke-Boucicault
Lucy McCullum	Josie Stoffer
Bella	Lillian Allston
Madame Volant	Kate Pattison-Selten
Clara Pryout	Marion Russell
Elise Claremont	Ida Waterman

Our Flat, a farce in three acts by one Mrs. Musgrove, and which has been having a most successful run in London, was produced on Monday evening for the first time in America at the Lyceum.

Inter nos, Our Flat is but a poor specimen of the dramatist's art. It is indeed "flat," and although Mrs. Musgrove has been pleased to style her play a comedy, it belongs of right to the realm of farce, and that of the broadest kind.

To those who delight in hackneyed witticisms and certain other eccentricities of doubtful taste, Our Flat will be welcome, but to those who love the finer art of true comedy Mr. C. Frohman's latest production will prove a delusion and a snare.

The dialogue, albeit not altogether lacking in certain piquant passages, is not above the average; while the plot is only adapted to the exigences of farce.

Mr. and Mrs. Sylvester are a newly married couple who from the outset of their matrimonial career have been hopelessly involved in debt. The flat they have hired has been furnished on the instalment plan and is daily besieged with creditors who end by confiscating the furniture. The wife writes a play surreptitiously and it is successfully produced. The father of the "misguided" young girl naturally comes to forgive the young couple and all ends well.

Utterly devoid in itself of one redeeming virtue, the performance was only spared the ignominy of disaster by the excellence of more than one member of the cast. Mrs. Thorndyke-Boucicault, particularly, was deserving of the highest encomium. Handicapped though she was by the inanity of the play, she played the part of Sylvester's young wife admirably, as did also Miss Marion Russell in her amusing make-up of a pert and inquisitive young maiden.

That H. B. Conway's first appearance before a New York public should have been made under such disadvantageous conditions is to be regretted, and perhaps by none more so than by Mr. Conway himself. As Reginald Sylvester, the young husband in pecuniary difficulties, Mr. Conway played very indifferently, and besides being painfully nervous, stumbled over his lines more than once. Miss Lillian Allston, as Bella, somewhat exaggerated her part. At times also, Miss Allston is more funny than delicate, and we think the tub incident might be omitted with advantage both to the artist and the public.

BROADWAY.—MUCH ADO ABOUT NOTHING.

Benedick	Edwin Booth
Beatrice	Mme. Modjeska
Don Pedro	Charles Hanford
Claudio	Otis Skinner
Dogberry	Ben. G. Rogers
Hero	Maida Craigen

It should have been called Much Ado About Nothing Worth Speaking Of, at the Broadway last Saturday afternoon, for although the theatre was crowded and expectation had been raised to a high pitch by the announcement of this matinee bill, the performance was disgracefully ragged, uneven and unsatisfactory. Insufficiency of rehearsal was constantly evinced; the players did not know their positions or business, some of them did not know their lines, and the prompter played a prominent and lively part throughout.

Mr. Booth's Benedick was just such a careless performance as that gifted actor can give when he does not choose to waste his energies. He is really an admirable comedian, but nobody would have supposed it who had only his spiritless and perfunctory acting on Saturday to judge by.

Madame Modjeska was a charming Beatrice in so far as personal grace and lovely gowns were concerned. But her lines were spoken almost unintelligibly, and the blunders of her associates were a source of constant trial. If Modjeska could only pronounce English as well as she understands its meaning, what a delightful Shakespearean actress she would be!

Mr. Skinner was a chivalrous and handsome Claudio. Mr. Hanford's Don Pedro offered many points of commendation. Mr. Rogers was a droll Dogberry. The Hero of Miss Craigen was sweet and sympathetic, and she looked decidedly pretty enough to give plausibility to the details of the plot to ruin the bride's fair prospects.

For the rest, the support ranged from tolerable to vile. The Merchant of Venice will be the next production.

TONY PASTOR'S THEATRE.

The regular opening of Tony Pastor's cosy vaudeville theatre on Monday night was a gala event and there were flowers and calls galore. The house which has been renovated and newly carpeted looked bright and cheery and was packed to the doors. The genial Tony, who is a representative son of the metropolis, fully sustained his reputation as the leading vaudeville manager of this city in the brilliant company of selected artists which surrounds him.

Three delightful hours of varied entertainment, with no features to which the most carping critic could object, comprised the *menu* on the opening night. Mr. Pastor, who was the originator of select vaudeville entertainments, in this city at least, has not deviated from the high character of his performances, and his house bids fair to long continue to be the family resort of the metropolis for this class of amusement.

Among the clever people this week are Ravene and Athos, eccentric comedians, acrobats, vaulters and dancers; Rose Julian, a wonderful acrobat and contortionist; Lizzie Collins, an English serio-comic songstress; the Graham Sisters, also "English, you know;" Rudolph, the man flute; Sherman and Morrisey, the perennial Maggie Cline and others. Millie Hylton, an English swell impersonator, was received with much favor, and made a pronounced hit in her descriptive song, "Masks and Faces."

Musical Dale played on a variety of instruments and drew delicious music from chimes of sleigh bells. Mr. Pastor was in his usual genial mood and sang some new songs, putting his old-time vim into his topical song, "Just for old acquaintance." The performance concluded with a superb series of dissolving views by Prof. Abt. Next week's attractions include Frank Bush, Frank Cushman, Barnum's French troupe of bicyclists and skaters, Prof. Elmer Ransom, magician, and other novelties.

GRAND OPERA.—HELD BY THE ENEMY.

A smooth performance of Held by the Enemy was given on Monday night at the Grand Opera House before a large audience.

There was nothing specially new to note. The admirable comedy work of Minnie Dupree, in the role of Susan McCreery, gains constantly in finish, and is very amusing. H. A. Morey's rendering of Surgeon Fielding was good and strong. Charles W. Stokes played Major Stanburg with vigorous soldierly bearing.

William Harcourt made an excellent Colonel Prescott. William Mandeville acquitted himself well as the newspaper correspondent. The old negro, Uncle Rufus, as enacted by Joseph Humphreys, was, on the whole, a first-rate character sketch, though somewhat exaggerated in style. Maud Haslam made a satisfactory Rachael McCreery. Kate Denin Wilson played Euphemia McCreery with considerable dignity and comedy feeling, but appeared to miss many points which would have lent completeness to her work.

THIRD AVENUE.—BARRED OUT.

Edwin Arden was warmly received by a good-sized audience at the Third Avenue Theatre on Monday evening last, when he presented his Irish play, Barred Out. In the dual role of Eric Marmaduke and Captain Beresford, the star made a strong impression, and was the recipient of much applause. Agnes Arden as Veda Carlyon was quite efficient, and as Granny O'Donnon F. E. Cooke made quite a hit. The rest of the company gave good support. Next week, Hardie and Von Leer.

WINDSOR.—RAY.

Maggie Mitchell made her first appearance this season at the Windsor Theatre last Monday evening, where she received a very hearty welcome. The play in which she appeared, Ray, gives the star an excellent opportunity to display her versatile talents and she soon captivated the large audience present.

Charles Abbott did some clever work as Gabe Welden, the outcast, and as the labor reformer, Simeon Stea, R. F. McClannin was capital. The rest of the company were efficient, while the play was well staged and the scenery quite pretty.

THE PEOPLE'S.—SWEET LAVENDER.

Daniel Frohman's Lyceum Theatre company in Sweet Lavender played to a large audience at the People's Theatre on Monday night. The company as a whole was excellent. Cyril Scott, as Clement Hale; A. Burbank, as Dick Phenyl; Lillian Chantore, as Minnie Gilfillian, and Ethelyn Friend, as Lavender, deserve special mention. The scenery was good. Next week, Captain Swift.

AT OTHER HOUSES.

The seventh anniversary commemorating the opening of the New York Casino was duly celebrated on Monday night. The most successful production at this house was Erminie, which was presented 774 times. Nadjy had a run of 256 nights, The Queen's Lace Handkerchief drew 137 audiences, The Beggar Student 110, Prince Methusalem 102, Nanon 150, Falka 110, Amorita 103, The Yeoman of the Guard 100 and The Brigands obtained a run of 125 nights. Other comic operas that have been presented at the Casino include The Sorcerer, The Princess of Trebizonde, The Merry War, The Little Duke, Nell Gwynne, Apajune, Patience, Die Fledermaus, Polly, Billee Taylor, Gypsy Baron, The Marquis and Madelon. On Nov. 4 the present attraction, The Drum Major, will celebrate the fiftieth performance with appropriate souvenirs.

Mr. Ormond replaced Wilton Lackaye, as Lucien De Noirville, in Roger La Honte, last Monday at Niblo's, and made a decided hit in the part. At the close of the third act he was honored with three curtain calls.

Shenandoah, after a week's absence from the metropolis, was presented at Proctor's Twenty-third Street Theatre on Monday night to a large audience. There is every evidence that this successful war drama will remain at that house for many weeks.

Vaudeville entertainments have secured a firm hold on fashionable fancy. Consequently Herrmann's clever company at the Union Square Theatre and the Boston Howard Athenæum combination at the Bijou are drawing full houses nightly.

For a good laugh we boldly prescribe the merry minstrel antics of Lew Dockstader's Senegambian artists. One of the most preposterous entertainments of the day is the She-and-Dora burlesque of Bronson Howard's recent military play.

This is the last week of Bootles' Baby at the Madison Square. The opening of the regular season occurs on Wednesday evening, Oct. 30, with the production of Aunt Jack.

Koster and Bial's concert-hall presents the usual happy mixture of mirth, music and pretty chorus girls. The special feature of the entertainment is Yank Hoe the Japanese illusionist. A military spectacle called Our Army and Navy is announced for next week.

PRIMROSE AND WEST ON DECK.

D. W. Truss, manager of Primrose and West's Minstrels, has apparently good reason to speak in enthusiastic terms of the company's past and future prospects.

"The season of our organization since its opening," said Mr. Truss to a DRAMATIC MIRROR representative, "has been the largest the proprietors have ever experienced. In every city where the company has appeared we have received favorable notices from the press, and from the enthusiasm with which the performances have been greeted Primrose and West are securing a much stronger hold upon the public than they have ever before enjoyed. They have justly been credited with bringing refined minstrelsy to its present high standard. Consequently they receive the confidence and respect of all minstrel loving people.

"With their usual enterprise, the work on next season's organization has already been commenced, and although it will be difficult to excel the results already obtained by them, the maturing of their plans for 1890-91 is bound to bring forth many attractive novelties."

"What are the special attractions of Primrose and West's company this season?"

"Well, there's the Chrystal first part, in which the members of the company appear in handsome Monte Cristo costumes with jet-beaded fronts, which produce a very brilliant and picturesque effect. George Powers and Thomas Le Mack appear as the first end men, relinquishing their terminus positions to Mr. Primrose and Bob Slavin, with Mr. West as interlocutor. Then we have the new acrobatic pantomime of the big four, Smith, Waldron, Healy and Martin. Ramon Moore, the California singer, has made a hit with his popular songs.

"The new song and dance known as 'The Language of Flowers,' in which the company is led by Barney Fagan, and the comedy march called "Promenade of the Popinjays" have both met with great applause. Hurley and Van Aukin have no superiors as bar performers, and Barber, the bicyclist also stands at the head of his specialty. We are playing this week at Colonel Sinn's Park Theatre in Brooklyn, and you will have an opportunity of forming your own opinion as to the merits of Primrose and West's company by coming around to see us at the Grand Opera House next Monday night."

KLAW AND ERLANGER tried several people in the part of Gertrude Allen, in The Great Metropolis, on Saturday last, but up to Saturday afternoon they had secured no one that was satisfactory in the part. At the last moment they gave the part to Louise Balfe, who, as an accommodation, played it with one rehearsal, and made a pronounced hit.

THE BREAKFAST TO MRS. PALMER.

On noon of Thursday last, a large and notable assemblage of women met to entertain Mrs. A. M. Palmer at breakfast in Delmonico's. The compliment was tendered by Sorosis, the leading woman's club of this country, as a welcome home after Mrs. Palmer's trip abroad and also in recognition of the many courtesies extended by her to her fellow members and their guests during the convention of societies in this city last Spring.

Previous to the breakfast a reception was held in the drawing-rooms. When it was concluded the members and guests repaired to the large ball-room, which was tastefully decorated for the occasion. The tables were spread over with brilliant Autumn leaves, ferns, bitter-sweet berries and scarlet vines. The centres were ornamented with great bunches of maidenhair fern and yellow chrysanthemums. The tables ran down either side of the room and across the Western end, forming three sides of a hollow square.

One hundred women sat down to the feast. At the centre of the principal table was the President of Sorosis, Mrs. Ella Dietz Clymer. Mrs. Palmer sat at her right hand, while Mrs. Croly (Jennie June) was on Mrs. Palmer's right. Places of honor were also occupied by Mrs. Locke of the Chicago Fortnightly, Mrs. William Tod Helmuth, Mrs. Sara Palmer, Mrs. Bronson Howard, and others. Mrs. Kendal, who attended the reception, was obliged to depart before the breakfast began, on account of the Bishop benefit, in which she participated. Large bouquets of roses and violets and many beautiful floral pieces were massed in front of Mrs. Palmer—all tokens of esteem and affection from friends and members of the club. Delmonico provided a dainty *menu* of seven courses. Beside each plate was a charming dinner card, hand-painted on porcelain by Miss Annie King Hamilton of the Lyceum Theatre. Mrs. Palmer's bore a portrait of her baby, Phyllis.

When the *café noir* appeared the President's gavel sounded and speeches, songs and recitations from many clever women followed in succession. After Mrs. Clymer's address of welcome, Mrs. Croly was called upon. She responded with a witty address, which closed in a glowing tribute to Mrs. Palmer's philanthropy and many social graces. Mrs. Palmer replied briefly and feelingly, with "a smile on her lips, but a tear in her eye." Miss Gertrude Griswold contributed a song, in her own delightful style, and then Miss Stark and Anna Randall Diehl recited. Mrs. Kidder read some charming verses she had dedicated "To Little Phyllis."

Mrs. Kidder's poem ran as follows:

On as gallant a ship as e'er parted a billow,
Sun-kissed and wind-tossed in her basket of willow,
With her dear little head on the daintiest pillow,
Young Phyllis went over the sea.

Though an arrant coquette, to her nurses undoing,
She was far, far too young to be pleased with much wooing,
So clapping her hands at the sunshine—still cooing
She sailed from the Land of the Free!

But Phyllis had lovers like most of young misses,
They came forth from leeward and windward with kisses,
But she turned to her mother for tenderer blisses,
While journeying over the sea!

Sojourning in Paris in royal condition
She e'en turned her back on the Grand Exposition,
To nurse her ten toes seemed her greatest ambition,
To which neither nurse would agree.

Republic or Empire—their rise or declension—
Concerned her no more than the casual mention
Of Czar or of Shah, who were claiming attention,
From wiser ones over the sea.

And when King Alfonso, who should have been sleeping,
Looked out of his castle to catch Phyllis peeping,
He found her bright eyes hid, in slumber's soft keeping,
As stars go out over the sea.

The Battenburg Juniors, they tell us, were slighted,
To her little "pink teas" they were not invited,
So, many fond hopes and ambitions were blighted,
In mansions far over the sea!

Thus Phyllis, sweet Phyllis, abroad at her leisure,
Pal.ing short of her dreams of Arcadia pleasure,
Looked backward—our little "American treasure"—
And longed for the Land of the Free!

And so she came back o'er the mountainous billow,
Health-crowned and heart-whole, in her basket of willow,
Her dear little head on the daintiest pillow,
Safe home from far over the sea.

A poem by Madame Merighi was followed by another, written by Miss Sara Palmer, Manager Palmer's sister, which ran thus:

To Musidora, grieving lone
Over the sorrow and the pain
Wrought by Pandora's crime,
Over the ills before unknown
That naught could e'er subdue again,
That men must bear throughout all time
For rash Pandora's act.

Came the great Jove and pitying, said,
"Fair maiden, let thy sorrow sleep.
At my imperial word;
Lift from the dust thy stately head,
Cease now these bitter tears to weep,
For I thy low breathed sighs have heard
O'er rash Pandora's act.

And reading well thy heart's desire,
I yield me to thy pleading cries
And royal gifts I bring.
Naught can recall the evils dire
That fled Pandora's prying eyes,
And hasted through the world to wing
Their never-ceasing flight.

But in the golden casket rare,
Are treasured gifts whose good shall be
Far greater than her ill;
Freely I give—no more despair—
But set these prisoned blessings free
And bid them haste the world to fill,
In never-ceasing flight!"

Then Musidora, quick, with trembling hand
Unclasped the box, and swift there flew
Bright creatures through the air;
A joyous, glittering, glimmering band,
Like morning mist or evening dew,
And every fairy seemed to bear
A gift to bless the world.

Then swift, and far, and wide, they fled,
Out-shedding joy and love and light,
These goods the Gods had given,
Where hatred was, came love instead,
Where darkness, joy made all things bright,
Till the sad earth seemed turned to Heaven
Th ese gifts so blessed the world.

There, flew a fay with gift of song,
Here, one who bore a pen of gold,
And one with healing power;
This, held the gift, grand words and strong
To speak with utterance true and bold,
And this the art, Oh magic dower,
To sway the souls of men.

Fast, fast they flew, till none remained,
And Musidora glad, a-light
Turned where Jove watching stood.
"Child, thou hast not one gift retained!
All hast thou sent to make earth bright,
To conquer evil with thy good
And cheer the hearts of men.

Yet one gift have I kept for thee,
The choicest treasure mine to give,
The grace that wins the heart;
The power another's need to see,
The power another's life to live,
Forgetting self, to take the part
Of sufferers in life's fray.

To sway, by tear-drop, or by smile,
To help by tender words or deed,
Those who about thee stand;
The secret heart-ache to beguile,
To bring to hidden worth its meed,
To heal with thy God-given wand,
The sufferers in life's fray.

Take now thy boon! Ne'er shalt thou miss
Aught that thy casket held to-day,
E'er thou hadst turned the key;
For every good is shrined in this,
And as thou passest on thy way,
Her 's words, and songs, and deeds shall be
Redoubled in thy smile."

So ceased the Ruler, and the maid
Regretting nothing she had given,
Passed on her life's sweet way.
But ever as she passed, men said
"How wise and fair she is—'tis Heaven
To dwell beneath her gentle sway,
And bask in her bright smile."

They hailed her wise, they crowned her good,
And listened for her lightest word
As 'twere a magic strain!
She walked, the pearl of womanhood,
Whose presence ever great deeds stirred,
And drew a sweet and grand refrain
Out of the harp of life.

* * * * * *

'Tis but a bit of faint legend.
A scrap of forgotten lore,
Yet sometimes in life we find one
Who is acting this story o'er;

Who speaks not with pen or pencil,
Who walks not the mimic stage,
Nor stands in a lofty pulpit
'Gainst error her warfare to wage.

Who works to help on another
To climb to her chosen place,
To cheer by her gracious favor
And aid with her winsome grace.

Who holds the best gift of Nature,
The tender and kindly soul,
That gift that enshrines every other,
The perfect, beautiful whole!

To-day, among poets and singers,
Exponents of every art,
We welcome our Musidora,
Our "Laura with golden heart!"

Then came poetical sentiments from Mrs. Alma Calder Johnston and Mrs. Lizzie Wells Champney, short speeches from Mrs. Higley. Mrs. Newton, Mrs. Trautman and several others. Mrs. Florence Rice Knox sang three songs most delightfully. It was nearly evening when the assemblage dispersed, with mutual congratulations on the brilliant success of the affair. Sorosis seems to enjoy almost a monopoly among women's clubs of doing graceful things in the pleasantest sort of way.

The DRAMATIC MIRROR's representative observed that Mrs. Palmer wore a superb Worth costume of black and canary. A small capote matched the dress. Mrs. Clymer wore a Directoire gown of purple and mauve. There was no lack of elegance or good taste in many other costumes, which the limit of space prevent us from particularizing.

A NEW CHICAGO THEATRE.

H. R. Jacobs' Clark Street Theatre is the name given to the handsome theatre now nearly completed, and situated at the corner of Clark and Kinzie Streets, Chicago, upon the site of the old Casino. The site is a good one and has long been the object of envious glances from enterprising theatrical managers, but Mr. Jacobs, with his usual keen foresight, proved smarter than his colleagues and secured the prize.

The new theatre promises to be one of the most attractive in the city. It is built, naturally, on the ground floor and is approached by a spacious and highly decorated corridor, well furnished with exits. The auditorium is of the most modern construction, the architect Oscar Cobb, having profited by the experience of his predecessors and devoted special care to the visual and acoustic properties. Nineteen hundred opera chairs of approved pattern and elegantly upholstered form the seating capabilities of the theatre; while the general decorations, which work has been entrusted to John C. Rhode are novel and rich in design comparing favorably in artistic perfection with those of other theatres in this country.

The balcony is large and roomy, and as well-seated and lighted as the ground floor, and every part of the house is well provided with fire escapes. The proscenium boses are twelve in number, and handsomely furnished and decorated, the prevailing tints being at once light and harmonious. The dr op-curtain is a fine piece of artistic work manship, and behind it, on the stage, modern appliances have not been overlooked. The old-fashioned system of grooves has been abandoned, all the scenery being worked from a fly gallery erected at a considerable elevation from the stage. Traps, platforms, etc., have been placed wherever needed.

No pains have been spared in the appointments of the house, and the dressing-rooms of the artists have been made as comfortable as possible. The theatre will be opened on Oct. 27 with Said Pasha.

TAYLOR'S DUPLICITY.

The London correspondent of THE MIRROR sends word that Loie Fuller's piratical version of Caprice, originally announced for production at the Globe on the 19th inst., was postponed until last night (Tuesday). He also imparts the information that F.W. Broughton had been engaged to "revise" the dialogue.

If this change of plan was carried out as arranged, the theft of Miss Maddern's piece has now been actually accomplished, and Miss Fuller is finally entitled to prominence in the list of contemporaneous play-stealers.

Her protestation that she "had no thought of doing the play without authority," considered in the light of subsequent events, was probably intended as a joke. But it would be well for this ingenuous burlesque actress to bear in mind the old saying that he laughs best who laughs last.

As for Mr. Howard P. Taylor, that enterprising person will probably find it difficult to overcome the distrust created by his palpable duplicity and dishonesty. The Beaumont woman—who is evidently his tool—is not half so censurable for her part in the transaction as Taylor, who directed her proceedings at every point. As he has shown in this case that he has no more respect for his legal bond than he has for the truth, it is likely that persons among whom he may hawk his manuscripts hereafter will bear in mind his complicity in the theft of Caprice.

At no time since Caprice went out of his hands has he had any right to dispose of it for any territory on earth.

In 1885, Taylor, dissatisfied with the terms on which he had sold the play—viz., $2,000, payable in royalties—trumped up a plea that the contract called for $2,000 more, and sued out a temporary injunction restraining Miss Maddern's manager from producing the play. This injunction was promptly vacated by Judge Lawrence, who handed down the following opinion:

Upon examining the contract, out of which this litigation has arisen, I am strongly impressed with the conviction that it was the intention of the parties that the so-called royalties were to be applied upon the contract price of the play.

The contract provides that the said party of the first part, in consideration of said right, title and ownership, by these papers transferred, by the said party of the second for the sum of $2,000, to be paid as hereinafter stated, does hereby covenant and agree, etc. Then follow specific provisions as to the payment of the royalties in weekly instalments by which, upon payment of the first $500 of the purchase money, the royalties are to be reduced from $10 to $7.50 per performance; upon payment of the second $500 to $5 per performance; upon payment of the third $500, to $2.50 per performance, and upon payment of the last $500 of the purchase money, it is agreed by the party of the second part to relinquish all title, right and interest to said play of The Rustic Bridge, to the party of the first part.

The only other provision in the contract in regard to the payment of the purchase price, is the following: "And the said party of the second part hereby agrees that the party of the first part shall have the right to pay the sum of two thousand dollars, being the price agreed upon for the said play, in instalments."

It may, I think, be fairly urged, in view of the fact that there is no provision as to the time when the respective sums of five hundred dollars, mentioned in that portion of the contract which relates to royalties, are to be paid, that it was the intention of the parties that when the royalties first reached the sum of five hundred dollars, such sum should be applied in reduction of the contract price, and that when the second sum of five hundred dollars had been paid by means of such royalties, such sum should be applied also on the contract price, and so on until the whole two thousand dollars had been paid.

If such is not the true construction of the contract there would seem to be no reason for any reduction of the royalties until the whole $2,000 had been paid. The clause of the contract, which permit the payment of the contract price in instalments, instead of being inconsistent with the position that the price was to be paid out of the royalties, seems to me to be entirely in harmony with that position. The contract having already provided for the mode and manner in which the purchase price shall be paid, to wit: from the accumulations of the royalties—the option is given to the purchaser, instead of waiting for such accumulation to accrue, to pay the purchase money in such instalments as he may elect.

I do not, however, regard it as absolutely necessary in disposing of this motion to definitely pass upon the construction of the contract; it is enough that it is shown that defendant's interpretation of the contract can be given to it without any forced or violent construction of its language.

The plaintiffs, therefore, have failed to make out such a clear case as entitles them to an injunction during the pendency of the action and the motion to continue the temporary injunction heretofore granted must be denied with $10 costs to abide the event.

This finally settled Taylor's little scheme to misinterpret the terms of sale under the original contract for his own advantage. The sale and transfer to Mr. Shepard of all his right under that agreement, on February 16, 1886, closed out his interest completely. In that bill of sale, as in the original agreement, there was no reservation of any territory, *all* rights being distinctly specified.

Ergo, Mr. Howard P. Taylor sold to Miss Fuller (via the Beaumont) rights that he did not possess and that belonged to Miss Maddern. In other words, he became a play-thief.

SAMUEL FRENCH AND SON are hard at work getting out their new catalogue of plays for the current year. It will contain many novelties, and an edition of 125,000 will be issued and distributed.

THE LECTURE PLATFORM.

HERBERT WARD, the plucky young Congo explorer, the last from the Stanley expedition, has made a hit lecturing in London. Mr. Ward will arrive on the "City of New York," and make his first appearance in Chickering Hall early in November under Major Pond's management.

SIR EDWIN ARNOLD was offered $5,000 to deliver ten lectures in America during his present visit. He declined all offers except his address to the students of Harvard College.

MRS. HENRIETTA RUSSELL has just arrived from England. Her Delsarte Studies will be produced in New York either in Chickering Hall or Hardman Hall.

THIS is the opening week of the Lyceum everywhere, the star course in Boston, Philadelphia, Portland, and the New England cities generally.

BILL NYE AND JAMES WHITCOMB RILEY began in Stamford, Ct., on the 17th.

DR. TALMAGE has contracted to write the "Life of Christ." He has given up lecturing this season.

DR. MCGLYNN'S lecture season opened in Scranton, Oct. 9. He is at Cooper Union, New York, every Sunday.

POSITIVE SUCCESS ASSURED.

Bethlehem (Pa.) Daily Times.

THE NEW YORK DRAMATIC MIRROR will issue its Christmas number on Saturday, Dec. 7. The excellent numbers of the past insure positive success for any future holiday issue of this peerless theatrical publication.

ANNOUNCEMENT.

The Christmas Mirror,

FOR 1889,

Will be published on Saturday, Dec. 7. It will be the tenth special holiday number issued by THE DRAMATIC MIRROR, and it will be the best.

The art work will eclipse anything heretofore achieved in that direction. Noted artists will profusely illustrate the many pages with cartoons, portraits, comic sketches and beautiful designs.

The literary features will include Christmas tales, poems and humorous articles by a long list of distinguished and brilliant contributors, comprising celebrated dramatists, actors, and literary men and women.

It will be enclosed in a beautiful lithographic cover, printed in fifteen colors, with a charming frontispiece duplicating an original painting expressly made for this number by a leading artist.

The price will be 25 cents a copy. It will be sold by all newsdealers throughout the country, or may be ordered direct from the publication office.

A mammoth edition will be published, the remarkable attractions provided for the paper this year insuring a greater sale than ever before.

Following are the rates for advertisements in this number:

One Page, - - - - - - -	$140 00
Half Page, - - - - - - -	75 00
Quarter Page, - - - - -	40 00
Smaller Advertisements,	25c. per Agate Line
Reading Notices, -	50c. per Agate Line

(Agate Measure Equals 14 Lines to the Inch.

Further information will be furnished on personal or written application.

"Every year THE MIRROR, the foremost dramatic journal of America, issues an extra Christmas Number made notable by contributions from the greatest lights of the stage and the best-known writers on dramatic subjects."—*Albany Argus.*

"The first paper of its kind in the world. THE CHRISTMAS MIRROR stands, if possible, anything before attempted in this line."—*Atlanta Constitution.*

"The most important holiday publication of the year."—*Lowell Evening Citizen.*

"It is calculated to win that respect for American dramatic journalism which must be accorded within very limited circles."—*Buffalo Courier.*

"A remarkable exhibit of what the dramatic profession can do in the way of prose and poetry, illustration and music."—*Examiner.*

THE ACTRESSES' CORNER.

MESSES.

At the end of last June Dolly Skit informed me of her Summer plan.

"Saved $150, Polly; blow it all in on a good time." I looked alarmed and she hastened to add:

"Not a bit of it! Just a quiet Summer place. Swim, row, ride, lie in a hammock, loaf and —no men." Pause, then again "*no* men."

"Can you do it, Dolly?" said I.

"Never want to *see* another," returned Dolly, "not after that Dayne mess. No I'm going to enjoy myself doing nothing but rest—and loaf."

I thought it a good idea if she could keep to the programme.

During her loafing month she wrote to me. I am going to give you the letters.

SEA BREEZE, July 1.

DEAR POLLY.—Lovely! Not a soul here. Shell boat. Nearly drowned swimming too far. Good horse. Nobody knows I am an actress. Eat all the time. No men here at all. Didn't know one could find a place with *no* men. Lovely. DOLLY.

SEA BREEZE, July 7.

DEAR POLLY.—All brown. Peeling too. *Loaf* and eat all day. Gorgeous moon. Watched it rise all by myself. Got the horrors. DOLLY.

SEA BREEZE, July 9.

DEAR POLLY.—Bretton Guild turned up to-day. Aunt has a cottage. He's jolly big. Looks are gone off, though. Staved three hours. DOLLY.

SEA BREEZE, July 11.

DEAR POLLY.—It's going to be quick running with Bretton. I'm not doing anything. I shan't either. No more experiments for me after that Dayne mess. He's so bored down here that he'd fall in love with anybody, I suppose. DOLLY.

SEA BREEZE, July 14.

DEAR POLLY.—Oh, dear! He's going to be in the company! I've begun to shy off. Afraid it's too late. It's so much easier to get a man tied on a string than to free your line.

He's nice to have around, and hasn't said anything I *don't* to understand.

A man always is nice to have around who hasn't said anything, but who wants to. DOLLY.

P. S.—How men will rush things. He is lovely just this way, if I could only keep him so. They never can let well alone. Idiots. I am not doing anything. DOLLY.

SEA BREEZE, July 15.

DEAR POLLY.—Had to spring the "let-us-remain-as-we-are" act on him. He said, could we? Moonlight, too. The "we" gave me a chill. I said we could if we started right off and that it would be much safer and nicer. Presently he put his head down on my hand and either perspired on it or cried. I wish I hadn't said "we" and I wish I knew which. I am doing nothing and I haven't from the first. Please, Polly, don't say its "nothing," the same as I did with Dayne. Oh, dear! DOLLY.

I wrote at once in answer, begging Miss Dolly Skit to pull up sharp. I reminded her how uncomfortable scenes were, and how disagreeable it would be to have a man in the company with her who was either in love with her or who hated her. "It's bound to be one or the other," I added, "if you are not careful." I suggested, too, that Bretton was smarter than many, and not a fellow to be trifled with. To which came answer:

SEA BREEZE, July 18.

DEAR POLLY.—I tell you I am not doing anything. Besides, he's probably only pretending anyhow. You never can tell in this business. If he is, he ought to be ashamed, and it will serve him right to get tied up. I've got so used to having him around I can't help letting him. I *think* I shall be able to ward off fireworks, though I'm awful glad I don't care for him. He'd be a very uncomfortable man to care for. DOLLY.

P. S. Oh, dear! I have had fireworks. He grabbed me when I wasn't looking and kissed me. Of course, it's *something* that I did not kiss him, but not much—besides, you never can tell when you are surprised like that. Having been so nice and sweet to him all this time, I couldn't do anything but the scared and tears *ingénue* act. He got gentle at once. They are so hard to manage when they are gentle. DOLLY.

SEA BREEZE, July 20.

DEAR POLLY.—Oh! do you suppose he really cares for me? I wouldn't have that happen for the world. Mine! I have been. One always thinks a man isn't in earnest. Don't think I'm waxed over nothing. He shows every symptom of being in earnest. What wildness! I must tell him at once that I don't love him. I am afraid to, but I think no one should ever lead a man on or deceive him. It's a dirty, mean, wicked thing to do—whatever else I may do I never do that. DOLLY.

SEA BREEZE, July 23.

Oh, Polly! Polly! Polly!

What shall I do? He kissed me a lot of times. It's always the way; you are at such a disadvantage when it's been done once. They always say "once," too, as if there ever was a "once." There may be a "first," but there's never "a once." Well, although I was scared, I felt I ought to tell him. I said:

"Dear Bretton, I don't love you at all," nice and gentle, just like that.

You should have seen him. He got stormy. Then he nearly threw me out of the boat. That's just like men's gratitude. I oughtn't to have told him in a boat.

Then he got corpse-like. I felt real broke up. I've got such a tender heart. I rubbed his hair nice and gentle, and told him how I wanted to be a real good friend to him. And I did. I know if I could only ever get a chance I'd be a big success as a friend.

It all made him worse. He sat up like a stone Chinaman. You know how hard it is to convince a man in that condition. I was nearly reduced to the offended-myself act, but I was afraid. He's awful big. I'm sure I have been perfectly honest about it all. I might have recklessly led him on and brought him to town on the end of a string. The way men act one would think they want that. When you treat them fairly, they abuse you and blame you and act like a wild animal to you. Oh, I wish I was a heartless flirt. But I am not. DOLLY.

May be he is mostly pretending, anyhow. You can never tell in this business. I hope so. D.

SEA BREEZE, July 25.

DEAR POLLY.—Two days and no sign of him. One never knows what to do when they go in retirement like that. Besides, maybe he's drinking. That's always the way. A man, especially in this business, always waves a whiskey bottle, or poker, or such, over a poor woman's head to make her feel pleasant. DOLLY.

P. S.—I met him accidently on the pier. I saw him there and I went down after him. Like a goose I held my hand out and said a lot of friendly things. The "sister" never goes. He was icy. I got really mad. Why should I bother with him. I never did anything. Besides I warned him and told him it would be better to stay as we were. It's his funeral if he didn't—and why should I be bullied and blamed? I asked him something like that and he hissed. Oh, it makes my hair stand on end to have a man hiss. He said "traitress," and "coquette," and "flirt," and several pleasant things like that. How much more curdling melodrama is in real life than it is on the stage! I got an awful scrouchy deadness in my heart.

Oh, Polly! I do try to be square and fair with men. Yet I am always getting into messes. This is the Dayne business right over. I believe he despises me. A man always thinks you've got something the matter with your heart when your heart does not come up to his time. I'm sure it's doing enough to put up with their flare-up inflammatory sentiment being suggested to care one's self. Still it's the crushing feeling I've got that he despises me for being a flirt. I never got despised before. It's awful. DOLLY.

SEA BREEZE, July 27.

DEAR POLLY.—I can't stand it! You should have heard him tell me what I had "done." Like icicles dropping off a roof. I feel abject. His eyes have a cold sizzle in them that gives me cramps in my conscience. Won't it be terrible when we play together? I never would have done it if I had known he was going to be in the company. If men were as nice when they love you as they are horrid when they hate you, wouldn't they be beautiful? And if they were as clever at demonstrating their devotion as they are at airing their ugliness, we would believe them oftener, I suppose. But, dear me, they are so much more likely to pretend love, and be downright dead earnest about hate—aren't they?

DOLLY.

SEA BREEZE, July 29.

DEAR POLLY: Oh dear I see I have been a bad, wicked girl. I knew I didn't care for him and I made him care. But it's so easy to make a man care. One just does nothing and lets him. But to be despised as a flirt—and to know you are innocent—is awful. Besides, if I had known his eyes would cream up and clabber so I never would have done it. I shall start home Monday. I am sort of scared. He's so big, too! And to play with him! Oh, yes, I know perfectly well I deserve to have my neck wrung. You have always told me I'd get it wrung sometime; but oh, dear, I hope this isn't the time. If I just get out this once, safe, I will never do it again, never, never! DOLLY.

But she will though. A girl like that never will help it. She has ways of saying and looking and doing a thousand things that mean nothing in the world to a man but a pretty, unconscious yielding on her part to his attractions.

When he assumes the rights with which such pretty succumbing of hers invests him—presto! Miss Dolly isn't there at all.

They are the worst flirts in the world—these girls who "do nothing."

They are as unscrupulous—these Dollys—as warmer hearted girls may be with better grace. They are sympathetic enough to find interest fanned into attraction agreeable, smart enough to do the fanning, and cool-hearted enough to escape the flame themselves.

Men don't usually find them out as Bretton found out Dolly. They are as much taken in by the Dolly commiserative as they were by the Dolly provocative. They shut down on their own pain when they see tears in her eyes and say: "I've been a fool—that's all. Don't you worry about it."

Dolly gets off scott free; indeed, I fancy she does not herself realize what a cold-blooded, inexcusable fraud she is. She wipes her eyes and thinks she's sympathetic and nice.

To be sure Dolly sat down on the floor and cried on my knee. I could hardly believe she didn't feel bad about it. But she ought to. Men can take care of themselves, but they need to with Dollys around.

It doesn't help matters to say Bretton was a goose or that he wasn't hard hit and will soon be over it. There is the right and wrong of it to consider.

Besides, morality aside, men's feelings are dangerous fireworks to meddle with.

Of course sincere, genuine regard may be roused; if so it deserves something better than Dolly's sister or friend "act." If genuine regard is roused it is likely to last as a part of the man's life and sorrow.

It's equally likely to re-act into the vindictiveness which Dolly says she finds so clever at demonstrating itself. Indignation, hate and rage are a pretty set of Roman-candles to be sure!

Dolly *will* get her neck wrung some day.

Even if she escapes, some other woman will suffer.

There is a thing to think on!

We never can hurt just ourselves in this big world, and we never can wrong a man without laying up a heartache for some other woman.

Dolly, crying at my knee, says she will never do it again, never.

But she will! POLLY.

A BALLAD OF PLAYERS.

To touch with tender rays
The heart and soul, and spread
Their light through hidden ways
Wherever foot doth tread;
The joy, of beauty bred,
The scorn that makes men smart,
Despair uncomforted—
This is the players' part.

They resurrect old plays,
Old customs that have fled,
The dreams of other days,
Of maidens garlanded;
Heros whose souls have sped
Out from the darkness start
To paint the quick and dead—
This is the players' part.

What, though no critics praise,
Somewhere sad tears are shed.
Some hand will weave the bays
To place upon the head
That brings delight, or dread
To all, and perfect art,
With nature nobly wed,
This is the players' part.

L'ENVOI.

Melpomene, long dead,
Once woke the pitying heart
To follow where she led:
This is the players' part.

CHARLES J. BARRETT.

THE PART.

Her arms were twined around my neck;
I felt her warm breath on my cheek.
In accents sweet, with loving smile,
She whispered softly, low and meek:
"Dear darling! Sweetest loved one! Mine!
From you I'll never parted be,
Whilst bright stars gleam or sun shall shine.
In this world you're all to me.

"Would that the earth could open now—
Engulf us deep within its fold—
E're one dark shadow cross our path,
Or thy pure love could e'er grow cold."
With startled look and manly blush,
I tried to speak. She chilled my heart—
"Keep quiet, old man; hold your hush!
I'm spouting the lines in my part!"

I. B. EVERHAM.

'NEATH THE GLORY VINES.

The West wind told the South wind today a strange, strange story,
And told it as a secret that was ne'er to be betrayed;
But I, there at my casement, hid 'neath vines of morning-glory,
Caught each word and sigh and whisper that confiding Zeph'rus made,
And my face was all a-glowing, as I, slyly hidden, staid.

I had noticed that the roses had seemed just a trifle redder;
That the pansies were awhispering in tones of shocked surprise,
That the blue bells were all ringing as they clustered close together,
And the Marguerites glanced at me with a sly look in their eyes,
And the dripping lily teased me with a nod so very wise.

Now, I never dreamed they saw me, when so early this bright morning,
I stood ankle deep in fragrance ere the glories were awake,
And I never dreamed they listened, for they gave no word of warning,
And I never thought they saw the hand that did my own hand take,
But it seems they but pretended; they were every one awake.

When I heard the West wind tell it, my face grew all adorning
And I gasped in fear lest passers-by should catch the tell-tale words,
But it seemed that none was near me, my sweet secret to be learning,
Save the South wind and the flowers, and the shaming, teasing birds.

My heart, it must be guilty, for each note the robin twitters,
Though another hears but twit'ring, sounds to me like "Shame! oh, shame!"
And the songs that leave the throats of all the tiny little fitters
Seem to say "Ah, fie! you kissed him!" till my cheeks are all aflame;
But unless they saw, I cannot guess from whence their wisdom came.

But the West wind told the South wind; of that I'm surely certain;
For I heard it as I stood there with the morning-glory vines
A making all about me such a rich and emerald curtain,
And I saw the sun awinking as he drew his golden lines,
Sure they must have seen us kissing, though we stood 'neath glory-vines.

MAGGIE E. O'BRIEN.

A FEW THOUGHTS.

By our well-known poets.

Of all a stroller's trials, this stands the first:
To rise at 5 A. M., to take the train,
(Which is among misstatements quite the worst,
For trains take us, the other is inane);
But we who "one night stand" it are accurst
We have, as 'twere, the mark of Father Cain
Compelled to travel just like so much cattle,
From Bangor out in Maine to West Seattle.

A queer existence, living in one's trunk,
Encountering each night some scenic "fake."
'Tis bad for men, but then they can get drunk
And so forget "tough luck" and tougher steak
Which same's identity is often junk—
In "beef *braise*" our appetites to wake.
I nearly lost my metre for a time;
No matter, so I did but save my rhyme.

—*Byron.*

We a' 'a journied fra the sun
Wan we would fain catch up,
But wan we're "players," then we mun
Take sma' content to sup.
The guids the gods may send, ye ken,
To ne'er at fate boo-hoo,
But look mair blithe, ye actor men,
Wha's a' wi' ye the noo?

—*Burns.*

Bright were the dreams of the novice
As he peered through futurity's vista,
Bright as the leaves of the ash tree
Bathed in the silver-rayed sunshine,
Stood he and marveled and wondered:
"Shall e'er I become a great actor?"
"Ne'er in this world," said the ash-tree,
As it nervously answered and quivered.

—*Longfellow.*

Oh! the delights of the "Road,"
With its ever varying sensations,
Its heated cars, its chilly tiring rooms,
It's early morn, where all may see the sun rise.
I gaze with awe on each successive Temple of art,
On each new robing-chamber with its frescoed walls,
It's hygienic satire, and its dust primordial.
I list with bated breath to the music of its orchestras—
Oh! give me the orchestras!
Give me the independent flute, the non-observed drum,
The untrammeled music of the self-sufficient violin.
Oh! give me the first violin.
Others see little in the cheery friendliness of
The parlor-car conductor;
But I see much, and it contents me—
The playful freedom of the hotel clerk—
That, too, contents me.
To be known as "troupe," contents me;
The prohibition State, the depot sandwich;
They both content me. I am conteit.

—*Walt. Whitman.*

Half the train—half the train
Parted—gone onward.
A tired, waiting audience
Numbering six hundred.
Up came the baggage man,
Unto the maid he ran,
Then he his tale began,
"Your trunk's lost," he thundered.

Her's not to make reply,
Her's not to reason why,
Her's but to stand the "guy"—
To "act out" just as before,
To act in the frock she wore.
To face the six hundred."

—*Tennyson.*

"This dramatic episode occurred to me last week in Burlington, Vt. But I recovered the trunk next day. MADELEINE LUCETTE.

FRIDAY NIGHT.

"Yer wants to know your chances,
For a show next Friday night.
Thar town hall would be empty boss,
Yer wouldent stand na'ry a sight.
Why? you ask, well I'll tell you,
As I likes your looks, old chap,
But I could spin it better at the Kernal's,
As he's got new ale on tap."

Having quenched his thirst at the Colonel's,
The old gent started in,
To give me his reason that Friday night,
To show I would drop my tin.
Yer see there'll be a shindig,
At Squire Jones' house,
For his son, a lad of twenty years,
Takes to himself a spouse.

And then, there's four lodge meetings,
I knows on to er fact;
Whilst a church fair starts on Thursday,
The young folks to attract.
A spelling-bee at Mother Brown's,
A hop at Fireman's Hall,
And a mile to our right, at Squashtown,
They holds their annual ball.

An' I had nigh forgot old Sprigans,
Who it honor of a boy,
That's come into his household,
Is ter have a scene of joy.
'Taint no use friend, take my advice,
You'll find the old man's right—
That you won't have a corporal's guard at all,
If you play here Friday night."

I thanked him for his pointers,
Refilled his mug with ale,
Then jumped on to the next town,
Where they told me a queer tale
Of an old grist down at Saco
Who was crazed clean out of sight
On one particular question—
"Don't play here Friday night."

GEORGE E. ATKINS.

GOSSIP OF THE TOWN.

H. S. TAYLOR has removed his offices from Klaw and Erlanger's to Rooms 18 and 19 of the Gilsey Building.

DAVID M. MURRAY will play Jules, the part originally played by Eben Plympton, in Clinton Hall's revival of Almost a Life.

RICHARD MACK, who was for a long time of the vaudeville team of Ferguson and Mack, died in a small town in Minnesota recently.

MME. JANAUSCHEK is carrying two representatives this season. James J. Foster is special agent, and J. M. Cooke business manager.

KLAW AND ERLANGER have added the Meriden (Conn.) and Bowling Green (Ky.) houses to the already long list of theatres which they represent.

BARRY JOHNSON, under the management of A. H. Varley, is reported to be doing unusually large business in Eagle's Nest, on the New England circuit. Mr. Johnson was obliged to cancel some one-night stands to remain another week in Worcester, Mass.

A NEW weekly paper for sportsmen and naturalists called *Nature* is to make its appearance on Nov. 2. W. W. Randall, J. K. Emmet, Jr., and H. R. Harris are the members of the company organized to publish the journal, while the editorial writers and contributors include William C. Harris, Charles Hallock and J. Charles Davis.

THE sudden death of Charles B. Bishop at the Lyceum Theatre has caused quite a change in the roles played by the company. W. B. Royston has been engaged by Manager Frohman to play Rowland Buckstone's parts in Lord Chumley and The Highest Bidder, while Mr. Buckstone is to play Mr. Bishop's roles.

RUDOLPH ARONSON has received a cable from D'Oyly Carte, announcing that a synopsis of the libretto and music of Gilbert and Sullivan's new opera is on its way to this city for his examination. The new work has been put in rehearsal at the Savoy Theatre, London, where it will be produced before the holidays.

CHARLES H. HAYSTEAD, manager of the Josie Mills company, writes that THE DRAMATIC MIRROR correspondent at Hamilton, Canada, incorrectly reported the above organization as having closed in the latter city. Glad to make this correction, as the Josie Mills company, although touring Canada, is still on the road.

WILSON BARRETT has been prevailed upon to play The Silver King during his Boston engagement and will produce it next Monday with the entire original English cast with the exception of the child, which will be furnished by Mrs. E. L. Fernandez. The play will be also given two representations by Mr. Barrett during his New York engagement.

MONROE AND RICE are reported to have done remarkable business with My Aunt Bridget in Philadelphia, Pittsburg, Cincinnati and Columbus. The singing of the company has received enthusiastic press notices everywhere. Bernard Dyllyn, John G. Raffeal, W. A. Mack, Saffi Sisters and Miss Lingard receive special commendation. The dancing of Mr. Rice, Mack, Miss Rosebud and Miss Merrill in the second act is said to be a feature of the performance.

THE Union Pacific Railway company has paid Manager Litt of Milwaukee the claims in full for the losses sustained by the burning of the scenery of the Stowaway company on that road recently. Mr. Litt is highly pleased with the prompt action of the Union Pacific in this matter. The claims for the loss of the scenery and baggage amounted to over $7,000, and this amount was paid by the railway company five days after the accident occurred.

RICH AND HARRIS claim that they have a corner in European vaudeville attractions and that the proud boasts of the managers who are going to put European novelties on the American stage next season, will come to naught. The Boston managers state that they have under contract for the next five years no less than twenty of the only novelties in Europe worth having, and that one of the articles in the contract is that they shall not appear in America before Rich and Harris play them.

CHARLES T. VINCENT is hastily preparing to take out John Wild on another starring tour. The play will be a new farce-comedy, with new songs and choruses, by Mr. Vincent, entitled Laughing Gas, and, although it will be rechristened Running Wild, in order to secure all the benefits to be derived from the advertising the latter piece received, the only things rescued from that play will be the titles of two of the characters, "The Man Who Removes the Ashes" and "The Lady Who Does the Cleaning."

W. A. EDWARDS, the manager of H. R. Jacobs' Third Avenue Theatre; is not naturally of a superstitious disposition, but he has always entertained a strange dislike for the number three. He says that latterly he has had every reason to dread the tertiary numeral. While he was at Long Branch last Summer, his flat was robbed. Shortly afterward, while driving on the Boulevard, the runaway horse of a mounted policeman collided with his carriage, killing his own horse and causing himself and wife severe injuries. Finally, to make the series of accidents an even three, he went home one day last week with pleasant anticipations of a savory supper, to find the house surrounded by fire engines and his wife half frightened to death, in the residence of a neighbor. Now that his mishaps have been duly tripled, Mr. Edwards feels that he has no need of an accident or insurance policy for a long time to come.

LONDON NEWS AND GOSSIP.

LONDON, Oct. 11, 1889.

The block-system is now in full operation in the Strand every week-night from 11 to 11:30.

To those interested in stage-land this is matter for rejoicing, for it means that the neighboring theatres—or a majority of them—are doing big business. Especially is this the case at the Lyceum, the Gaiety, the Haymarket, Terry's and the Shaftesbury.

I am glad also to know that Willie Edouin has at last really caught on with Our Flat at the Strand. He has played the losing game ower lang. London Day by Day is doing good, but not phenomenal, business at the Adelphi.

The Royal Oak having had an hour-and-a-quarter of cackle cut out and a Restoration pageant dropped in, has been boomed a bit during the last few days, but is not, by any means, overwhelmingly successful.

* * *

Augustus Harris has just now got plenty of things to occupy his mind. His position on the London County Council is probably not altogether a bed of roses. The muddle-headed action of the Council's Licensing Committee in prohibiting the performance of dramatic "sketches" at music-halls, is rightly or wrongly attributed to Harris' influence upon his fellow members. Personally (and zoologically) speaking, I should say that even if Harris were such a dog-in-the-manger as to desire to queer the music-haller's pitch by these means he would not be such an ass as to put them in practice, because it would inevitably make him very unpopular with his pit and gallery—and the manager of a big theatre like Drury Lane cannot afford to offend them anyhow.

All sorts and conditions of men are writing to the papers about the Licensing Committee, and some of the writing is quite too funny for earth. The whole business would indeed be too ludicrous for serious consideration were it not that by the action of these jumped-up-jacks-in-office, numerous decent, hardworking folks—the rank-and-file of a profession which in the best of times is rarely able to lay by for a rainy day—have had the bread taken out of their mouths.

This is rough on them, but their suffering will, in the long run, prove a benefit to the community, for the attention thus directed to the Licensing muddle must infallibly lead to that alteration of the law which has so long been needed.

* * *

Mention of the music-hall episode has diverted me from the intention with which I set out, namely, to say something about the big successes now raging. Chief among these are certainly The Dead Heart at the Lyceum and the new burlesque at the Gaiety.

At the Lyceum the advance booking is simply tremendous, and at the other house a big board with the legend "House full," written thereon in gigantic letters is displayed nightly. Of course you have heard of the new *pas de quatre* wherein Fred Leslie, as one of the dancers made up like Our Only Henry, so much to that gentleman's disgust, that finding private remonstrance of no avail, he appealed to the Lord Chamberlain, who peremptorily ordered the Gaiety manager to cease the objectionable performance on pain of having his licence refused when he came up for renewal.

All this, of course, led to considerable newspaper talk and there is little doubt that both the Lyceum and the Gaiety benefited by the attentions thus called to their proceedings. In fact, there are those who do not scruple to say that the whole affair was neither more nor less than an ingenious *reclame* which George Edwards and Henry Irving had artfully arranged between them. Since the promulgation of the Lord Chamberlain's mandate the *pas de quatre* has been danced with even greater vigor than before, but Leslie now wears a mask—doubtless in order to escape observation.

* * *

Opinions may—and do—differ as to the actual histrionic merit of the Lyceum revival, but most people are agreed as to the magnificence of the production and the probabilities of financial success. I am sure I hope it *will* prove financially successful, for Irving's outlay must be enormous. Takings which would yield any other manager a handsome profit will not suffice to make both ends meet at the Lyceum, owing to the princely scale on which all arrangements are conducted.

I hear upon good authority that W. Bancroft receives £100 a week for playing the Abbé Latour and that W. Arthur Stirling gets £30 a week for his performance of Legrand.

In 1859 the original Latour, David Fisher, probably got £10 a week, while the minor part of Legrand could never have commanded over £4.

Ten years later when the play was revived at the same house (the Adelphi) Arthur Stirling was the Latour and I'll wager he didn't get more than £10 a week, although prices had gone up a little in the interim. Watts Phillips only received £50 for the play in the first instance, though it is true that old Ben Webster was so pleased with the success of The Dead Heart that he eventually weighed in to Phillips with another fifty by way of *douceur*.

One Pollock, whom Irving turned on to "revise" Watts Phillips' work more acceptable to Lyceum audiences is reported to have received £300 for his revision—and a nice hash he has made of it.

To resume my calculations as to the Lyceum salary list, I should say that Righton, who plays Toupet, is certainly not taking less than £30 a week, and Katey Phillips, who is turned on for Cerisette, surely gets £20—perhaps more. On the lowest estimate therefore there is £200 a week for poor parts, and the stars not yet mentioned. They do say that Ellen Terry receives £200 a week—but of this I know nothing for certain, nor do I know at what price Irving rates his own services.

* * *

Throughout the whole list of principals the same generous scale of remuneration prevails. Quite an army of supers is employed for the spectacular effects, and every one of these supers is a trained actor or actress as the case may be.

Of the music, the *mise-en-scene*, the mounting generally, there is no need to speak at detail. It is enough to say that it is up to the Lyceum standard, and we have no higher in this country. All this being thus, therefore the calculation is forced upon me that Irving cannot "raise the curtain" on The Dead Heart much under £350 a night. It is true that the house holds £430, but even the Lyceum management cannot *always* reckon on full houses.

Three-quarter houses all the time throughout a long run would be beyond the wildest dreams of the ordinary theatrical manager At the Lyceum (if my calculations are correct) merely three-quarter houses would mean a dead loss of something like £150 a week.

* * *

Caste was revived at the Criterion last Saturday with a fair measure of success, especially as regards the Eccles of David James and the Gerridge of Charles Brookfield, both of whom have played the parts before. Olga Brandon has been cast for the part of Esther and Lottie Venne represents (vivaciously, of course, if nothing else) Marie Wilton Bancroft's original character of Polly. Leonard Boyne is an intense, albeit somewhat Irish, D'Alroy the part in which poor H. J. Montague was so much beloved by lady playgoers.

* * *

W. Duck, who is running the Criterion in the absence of Wyndham, seems likely to suffer from litigation at the hands of Sam H. S. Austin, the well-known touring manager.

Austin, who made a success aforetime as the provincial Sam Gerridge, was fetched up from the management of his touring companies to play Gerridge at the Cri. Terms were arranged, and Austin rehearsed many times, commendatory wires being sent during A.'s proceedings, to Charles Wyndham, and Austin, who had only a verbal agreement with Duck (although made in the presence of witnesses, mark you), was incontinently chucked, and Brookfield was put in.

Duck now denies his statements and liabilities in this connection, and Austin is about to make him prove his words. Duck is the man who bought up all Byron's rights in Our Boys for a mere song, and made a fortune by the transaction. Beyond this he has not shown any great aptitude for practical management—in London, at all events.

Duck is also the man who, when in Plymouth, with Byron once asked that facetious playwright if he would come and have "a look round the 'Oe." Whereupon B. responded that it would be as well to have a look round for the "H" first.

* * *

Speaking of Caste reminds me that Uncle Samuel French is about to bring out both in England and America (in connection with Sampson Lows) a handsome two-volume edition of the principal plays of the late T. W. Robertson.

The plays will be sixteen in number, and will include Caste, Ours, M. P., School, and Play. They will be illustrated with a stelle-photo of Robertson (a lovely plate) and photogravures of the principal representatives of Robertson's chief successes, viz., Mr. and Mrs. Bancroft, John Hare and George Honey.

There will also be a special memoir of the author by his son, T. W., who was lately on your side. American play-lovers will doubtless rush to secure copies of this highly interesting collection—a collection never made before.

* * *

Next Wednesday there is to be put on at the Avenue a new comic opera, composed by Tito Mattei and written by poor Tarnie—who died the other week—and his former "ghost," Alfred Murray.

This piece was to have been called The Grand Duke, but (owing to a managerial manifesto), as this title has been claimed, it has been changed to The Prima Donna.

Now, this title, I may as well inform you, was used by the veteran Boucicault for a drama in which the late Miss Heath (Mrs. Wilson Barrett) made her London debut in 1852.

Tarnie's will, proved this week, shows that he left over £23,000. Many are wondering how he got it. But Tarnie was notoriously "near."

* * *

Mrs. Hodgson Burnett has met with another accident. She was thrown out of her trap at Bellaged, East Grinstead, last Saturday, but is progressing favorably.

The other accident, you know, was the charge of her having conveyed Little Lord Fauntleroy from the previous American story, "Wilfred."

John Burns, the Socialist, and suite honored the performance of The Middleman at the Shaftesbury this week by their presence.

Phyllis Broughton—once the *fiancée* of the fickle Lord Dangan—took second prize in a certain saponaceous beauty show last week.

The copyrights of nineteen of Boucicault's plays will be put up for auction at Putleck and Simpson's, in Leicester Square, next Thursday.

Glad to hear that the Kendals and Terriss and Miss Milward scored in your city this week.

On Sunday last our *Sunday Times* cabler had a slate of Terriss' performance in Roger la Honte three days before he appeared. What snap! What persiflage! What foresight!

GAWAIN.

DIXEY'S SEVEN AGES.

Henry E. Dixey is enthusiastic over the success of The Seven Ages at the Standard Theatre.

"I wish THE DRAMATIC MIRROR would thank my brother professionals for me for the kind interest they take in my venture," said Mr. Dixey the other day. "I received no less than 108 telegrams from them either wishing me the greatest success or congratulating me on having struck another piece that will draw the public. And I think that we have struck it. We have averaged $1,000 a performance since the opening night and I was more than gratified at the Saturday matinee to hear the laughter of the ladies and the children. That was the test I had anxiously awaited. When the ladies are pleased with a performance you can't keep them away.

"It is my intention to give a professional matinee just as soon as I can get the dust and grease paint out of myself and be able to jump into my wardrobe without feeling nervous about the next act. This will soon wear away and then my friends in the profession may troop in and take the best seats. I want to thank the press too, for their kindness. They let me down quite easy for my performance on the first night, for I was nervous and unstrung and knew that I did neither the parts nor myself justice."

THE FROHMAN-WHEELOCK TOUR.

The first appearance of Marie Huber Frohman and Joseph Wheelock as joint stars will be at the opening of the new Opera House in Wellsville, N. Y., Nov. 7 and 8, in May Blossom and Ingomar.

"Little may have been heard of this star," said Manager Gustave Frohman to a MIRROR reporter the other day, "but for all that she is an acknowledged success. The reason why she has not been more prominently before your eyes is because she played only a few months in all, and then under the name of Mary Hamilton. Marie Hubert Frohman is my wife, but I would like to say right here that she is not going upon the stage because of that fact. I should, probably, never have met her had it not been on account of her desire to tread the boards. She is not going on from any whim or fancy of the moment, but because all her life long it has been her one ambition.

"I believed that Mrs. Frohman had in her the making of a good actress and a paying star, and several years ago I put her out under Ben Maginley as May Blossom, gave her hard travel, the audiences of the large, popular-priced houses to contend with, a part out of her line, and did less to work her up than I would have done for a leading lady in one of my road companies. She was inexperienced and young, and therefore uneven in her performances, but I have seen her do work that fairly took my breath away and she compelled enthusiastic notices from some of our most stolid critics. So I have finally decided to star her under her own name and in parts suited to her, and I do not think I have made any mistake in the matter. Negotiations are now pending with Manager Matson by which it is probable that with Mr. Wheelock she will open the new Opera House in Auburn, this State, early in November."

KLAW and ERLANGER have already commenced to book the routes for the season of 1890-91 of Frederick Warde, Zig-Zag, The Great Metropolis, C. B. Jefferson's attractions, Marie Wainwright, Louis James, Patti Rosa, Robert Downing, Clara Morris, Roland Reed, the second tour of Denman Thompson's road company in The Old Homestead, and others.

THE HANDGLASS.

A YOUNG songstress, now starring through the West in a musical drama, sings a ballad which says plaintively: "I threw my love at him and it has gone astray." Of course it has! If she were to throw it at a cow or a barn, or something of that sort, it would probably hit him.

† † †

AN accessory to the act—The modern orchestra.

† † †

OH, gracious! Marie Halton "slipped on a rose-leaf" at the Casino performance the other evening, and "nearly" sprained her ankle.

† † †

SYDNEY DREW is to act a reporter in a new play, and he says he is "anxious to depict the newspaper man as he really is." It is said that Sydney has been studying types in the back-room of a popular down-town drug-store, and that he will make noticeable in his presentation the fine distinction between the newspaper man and the journalist.

† † †

A PHILADELPHIA paper, which seems to thoroughly appreciate the gravity of the situation, tells us that there is another Polish boy pianist looming upon the musical horison. He is only five years old, and these are his selections: (*slowly and with feeling*) Mendelssohn's D minor concerto, Rubinstein's Romanze op. 44, Nocturne of Spindler, Schullhoff's Grand Valse de Concert and Valse op. 64, and Mazurka op. 7 of Chopin. Poor boy! He has our heartfelt sympathy.

† † †

THIS is how the rampant Western critic speaks of Robert Mantell's Moor of Venice: "Mr. Mantell presented a new Othello—a tall, handsome Othello with a smug mug and finely turned legs. An Othello who dressed in the extreme of the fashion, and changes his nobby clothes three times a day. An Othello who is a dandy, but no dude, so to speak. When Brabantio referred to him as a thing to fright, not to love, every girl in the house felt inclined to smile audibly."

† † †

A MAN has patented an invention for piercing the ears without pain. A playful Bangor editor suggests that it be substituted for the orchestra between the acts.

† † †

THE star actress of the future will not only be provided with advance and press agents, but will require the services of a denial agent to ward off the attacks of the Great American Paragrapher.

† † †

IN one of Emma Abbott's recent interview-advertisements the printer-fiend made her announce that there were two "terrors" in her company this season. She said "tenors," of course, but if printers would only come as near the mark as that alway, there would be fewer suicides and less insanity among our journalistic population.

† † †

THE "dream-editor" of the *Evening World* says: "Marie Jansen sleeps with a bunch of mignonette pinned to her pillow." How about this, Marie? And if so, how does the *Evening World* man know anything about it?

VETERAN VENUA'S ADVENTURES.

Wesley Venua, the demented old-time actor and manager, who for the past three weeks has been under the care of the Actors' Fund succeeded in eluding the vigilance of Assistant Secretary B. A. Baker on Wednesday last.

Mr. Venua had in his possession a money order on the Adams Express Company for $925. To ascertain if it was genuine and at the same time to give Mr. Venua an airing, Mr. Baker took him to the office of the Express Company, at 59 Broadway, in a cab. The officials, not being fully satisfied as to Venua's identity, refused to cash the order.

Mr. Baker and his charge then repaired to the sidewalk, when Venua refused to re-enter the cab, and started to walk up Broadway, Mr. Baker following in his wake. Venua's eccentric behavior and Rip Van Winkle-like appearance attracted considerable attention, and by the time the pair reached Trinity Church quite a crowd had collected.

Mr. Baker, after a vain search for a policeman, returned for his cab, deciding to make another effort to induce Venua to enter it. When the cab reached the spot Venua had disappeared. Mr. Baker drove rapidly to Police Headquarters and notified Inspector Conlin, who immediately caused a general alarm to be sent out for Venua's apprehension.

On Tbursday afternoon Mr. Venua wandered into the East Sixty-seventh Street Police Station and reported himself as lost. He was at once transferred to Bellevue Hospital, and Mr. Baker was informed of his whereabouts. The Actors' Fund had meanwhile made arrangements for his entrance into a private asylum in Amityville, Long Island, and on Saturday he was taken there in charge of an attendant, the Actors' Fund assuming the responsibility of his care.

AS YOU LIKE IT.

There is nothing more deceiving to an outsider than the amount of money supposed to be derived from a theatrical benefit. If the sale of tickets happens to be meagre it is quite customary to fill the house with a friendly but unprofitable audience. Charles Kemble used to tell a story about a poor foreign dancer and pantomimist who, after many annual attempts to clear his expenses by tendering himself a benefit, came forward one evening with a face beaming with pleasure and gratitude, and addressed the audience in these words, "Dear public! Moche oblige. Ver good benefit—only lose half a crown—I come again."

* * *

The Frenchman's "oblige" recalls a story that Gronow tells of John Kemble, who had the honor of giving the Prince of Wales some lessons in elocution. According to the vitiated pronunciation of the day the prince, instead of saying "oblige" would say "obleege," upon which Kemble, with much disgust depicted upon his countenance, said: "Sir, may I beseech your Royal Highness to open your royal jaws and say *oblige*?"

* * *

There are any number of persons engaged in a business capacity in theatrical enterprises who delight to give their critical opinion of a new play. Planché writes of a whilom treasurer of Drury Lane, who, during many years of service, was never known to sit through a performance, but who regularly, after the curtain had fallen on a new piece, would let himself through with his pass-key from the front of the house, as if he had sat the piece out, and, on being asked his opinion, invariably answered, after a long pause and a proportionate pinch of snuff, "Wants cutting."

* * *

Here is a story of a *sotto voce* communication that must have greatly troubled its recipient. It seems that a famous impersonator of Lady Macbeth was starring in this country when it was still customary for the local managers to provide the supporting company. The star had been accidentally detained on her journey to a remote theatre. She arrived in time to change her dress only and hurry on the scene. The performers were all strangers to her. At the conclusion of her first soliloquy, a messenger should enter to announce the coming of King Duncan. But what was her amazement to hear, in answer to her demand, "What is your tidings?" not the usual reply, "The King comes here to-night," but the whisper spoken from behind a Scotch bonnet, upheld to prevent the words reaching the ear of the audience, "Hush, I'm Macbeth. We've cut the messenger out—go on, please!"

* * *

There is no longer any doubt about the cold, cultured, non-enthusiastic calibre of a Boston audience, to judge from a verdict handed down from a local authority. According to a veracious chronicler, a Boston manager, when his theatre was discovered to be on fire, stepped before the curtain and spoke as follows: "Ladies and gentlemen, we have just discovered the cause of the stifling temperature from which you have doubtless been suffering. The house has been on fire for nearly half an hour. In assuring you of my regret at the occurrence and the unavoidable necessity of bringing the performance to a close, you will permit me to express my heartfelt joy that we have succeeded at last in thoroughly warming up a Boston audience."

* * *

The following story is said to owe its origin to the Pittsburg *Dispatch*, and as we say in Italian, *se non e vero e ben trovato*.

About a dozen years ago, when Fanny Davenport was playing an engagement in the Smoky City, a young hotel clerk, after a rather lively priming with the boys, went to the Opera House. "He was a good-looking fellow, with a black mustache, and the figure he cut that night was given color by his new light overcoat and high silk hat. By the time he reached the theatre it was pretty full; so was he. But he bought a ticket for a parquet seat right down front, and with tolerable steady steps he made his way to it. It was in the middle of a scene.

As he reached his seat and was divesting himself of his loud overcoat, Fanny Davenport came down the stage to the footlights and said to the villain who was courting her but with her eyes to the audience: "I can never love thee." She said it with great emphasis, and the handsome hotel clerk rose from his seat, took up his hat and overcoat, and saying in a loud voice, "Well, that settles it," retraced his steps up the aisle, while the audience burst into a roar of laughter and applause."

* * *

"There will be war in Twenty-Third Street next week," said the manager.

"Eh, what's that? How?" asked the newspaper man, expecting a "beat."

"Why, of course; Shenandoah at Proctor's and Held by the Enemy at the Grand Opera House."

HARRISON'S EDWIN FORREST.*

Gabriel Harrison has just issued a sumptuous volume through the book-printing department of the Brooklyn *Eagle*, with a guarantee from Superintendent Clark that the entire edition is limited to two hundred copies. The work is a critical and reminiscent estimate of Edwin Forrest, the actor and the man. Mr. Harrison has dedicated the book to Daniel Dougherty (as one of Forrest's executors; and to the Board of Managers of the Forrest Home.

There are seven illustrations of the noted actor taken from a set of photographer's negatives, found in the Forrest Home, never before published, and worked up with appropriate backgrounds by the writer; the likeness and the costumes being carefully preserved. Besides, there are portraits of Spranger Barry, James Quinn, and Edmund Keene, in a chapter comparing Edwin Forrest with these English actors, in his masterly rendering of Othello.

Mr. Harrison informs readers in the preface that he saw Mr. Forrest act on many occasions from the time he was twenty-five years old to the last days of his life, and consequently can speak of him as an artist from ample knowledge and matured judgment. To this was added personal acquaintance and friendship with Mr. Forrest during many years.

The opening chapters treat of Edwin Forrest as Virginius, as Metamora, as Othello, as King Lear, and as Damon. One of the most interesting features of the book is the account of Thanksgiving Day in 1872, which the author spent with Edwin Forrest at the latter's home in Philadelphia. During the dinner, Mr. Harrison made a formal speech, which he had probably prepared for the occasion. The object of his address was to induce Mr. Forrest to interest himself in a project to place in some metropolitan park a group statue of John Heminge and Henry Condell, the two actors of Shakespeare's time; who gave to the world the first complete printed edition of Shakespeare's works. We are told that at the conclusion of these remarks, Mr. Forrest suddenly rose from the table, his face flushed with color, and exclaimed with much emphasis, "It shall be done!" This emboldened Mr. Harrison to suggest the foundation of a Dramatic College for the proper education and instruction of those who desire to become members of the profession. The rest of the day was spent in discussing the merits of the great actors that had adorned the stage.

On the next day after Thanksgiving, Mr. Forrest left Philadelphia for Boston, to give three readings. On Saturday afternoon, December 7th, he read in Boston the entire play of Othello, which was the last time he appeared before the public. In three days after this he returned to Philadelphia, where he died from a stroke of apoplexy, on December 12, 1872. Mr. Harrison is of the opinion that could he have lived six months longer all of the beautiful inspirations that came to him at the dinner-table would have been realised.

The ensuing chapter treats of the power and charm of "Forrest's Elocution," and the final chapters deal with "Forrest's Last Appearance Upon the Stage" and "Forrest's Decease." A brief account of the Forrest Home and the entire will of its illustrious founder will be found in the appendix.

The book is evidently a labor of love, and Mr. Harrison has devoted to its preparation the same critical acumen and literary research that have characterised all of his previous dramatic compilations.

* EDWIN FORREST: THE ACTOR AND THE MAN. Critical and Reminiscent. Quarto volume, with large type and wide margins. 220 pages, printed on thick super calendered paper, with eleven full page illustrations. Brooklyn, N. Y., 1889. Price $6.

PROFESSIONAL DOINGS.

Helen Corlette has resigned from the Webster and Brady She company.

A. C. Townsend has been engaged for the business staff of the Salvini road company.

The Wood-St. John co. in David Garrick, will open the new Academy of Music, in Toronto, Nov. 7.

Mr. Barnes of New York will make his San Francisco debut at the New California Theatre next Monday.

Fanny Temple has entirely recovered from her recent attack of typhoid fever and is now open for engagement.

Rosina Vokes opened a four weeks' engagement at the Baldwin Theatre, San Francisco, on Monday night.

Emma Laurence, one of the brightest members of the Casino forces, has resumed her place with that organization.

The Shanty Queen, with Frankie Kemble as the star, will open its season at the Academy of Music, Montreal, on Nov. 18.

The Haverly-Cleveland Minstrels opened to a very large house at the Amphion Theatre, Williamsburg, on Monday night.

Three cars were needed to convey the baggage and scenery of The Great Metropolis company to Philadelphia last Saturday night.

Fred Kerr does not go on the road with the Boothe' Baby company. He will return to England on the conclusion of the run at the Madison Square.

Jere Johnson Barker who was engaged with Primrose and West's Minstrels as press representative is no longer with that organization.

Mrs. Julia Bruton, who was last seen here with The Wages of Sin company four seasons ago, returned from England on Monday last.

Florine Arnold will not star this season until she finds a suitable play. Miss Arnold is at liberty to accept offers for emotional or ingénue roles.

Minnie Renwood has left the Carleton Opera company to join the J. C. Duff Comic Opera company, opening in Chicago on Monday next in Paola.

Sallie Williams, the clever daughter of Fred. Williams, has been engaged for the Bells of Haslemere company, which opens its season about Nov. 11.

Contracts were signed last week by which Mr. and Mrs. Kendal will visit San Francisco, for a four weeks' engagement at the Baldwin Theatre early in the Spring.

Shannon and Williams are at work revising a play for Louis Aldrich, the title of which has not yet been decided on. The piece will probably be produced this season.

The Bandmann-Bower engagement is at last declared off. Daniel Bandmann is now in San Francisco engaging a company for the dramatic festival in Manitoba, which he will play alone.

Gustave Frohman reports that he is so busy that he cannot take the booking of any more routes. Within the past week he has been compelled to turn away the booking of three organizations.

Madame Janauschek was thrown from a carriage in Jamestown, N. Y., on last Thursday night. She sustained severe bruises, but fortunately her injuries were not of a dangerous character.

William Jerome, formerly of Kate Castleton's Paper Doll company, has signed to play the principal comedy part in Chaos Flat. John D. Gilbert has replaced him in Miss Castleton's company.

The New York and Brooklyn Baseball Clubs will occupy boxes to witness the performance of Herrmann's Transatlantique Vaudeville company at the Union Square Theatre this (Wednesday) evening.

W. J. Scanlan played the largest dramatic engagement ever known in Minneapolis last week. He opened on Thursday night to $1,061, and in three nights and matinee played to between $3,000 and $4,000.

Primrose and West's Minstrels are at the Park Theatre, Brooklyn, this week. Next week they appear at the Grand Opera House in this city. Both engagements promise to be notable artistic and financial successes.

The Emma Juch Grand English Opera company, which has met with great success in Philadelphia, will open the new Tacoma Theatre, Tacoma, Washington, Jan. 27. This house is said to be one of the finest on the Pacific coast.

It is among the probabilities that a new English melodrama containing a number of wonderful mechanical effects, will be produced by T. Henry French before the close of the season, most probably at the Grand Opera House.

Owing to the cancelation of Helen Dauvray's dates, Carver B. Cline, who had been engaged as advance agent and business manager of that company, has had all his plans upset. Mr. Cline is now looking about for a business opening.

The Pearl of Pekin played to over $5,000 at Cincinnati last week, which is remarkable, considering that it was the third engagement that they had played within the year. On Monday night they opened to an overflowing house at Cleveland.

Next week Herrmann's Transatlantique Vaudeville company will play at two theatres in Philadelphia—the Chestnut Street and the Broad Street. All of the stars will alternate their acts, so that they can ride in a cab from one house to the other.

The Great Metropolis opened at the Walnut Street Theatre, Philadelphia, on Monday night, to the largest audience assembled in that theatre this season. The play was enthusiastically received and the prospects for the week are very large.

The copywrights of Dion Boucicault's plays were sold at auction in London last Thursday. London Assurance brought £157; Flying Scud, £50; Arrah-na-Pogue, £125; The Long Strike, £42; After Dark, £70; Formosa, £54, and the others smaller sums.

The Pacific Coast tour of Little Lord Fauntleroy under the management of T. Henry French and Al. Hayman is reported to be one of the most remarkable ever played on the Slope. The company is breaking all the records in the towns in which it is appearing.

Charles B. Jefferson and H. S. Taylor have purchased from Kahn and Sanford all the right, title and interests in Hands Across the Sea, together with all the scenery and costumes. They will begin their season with it at the Grand Opera House in this city, Dec. 2.

Joseph W. Frankel, whose work on the road for J. M. Hill for two seasons past will be remembered, and who also did the press work for The Oolah at the Broadway Theatre, has been engaged by Manager Frank L. Goodwin, who will direct the fortunes of A Lucky Penny.

H. R. Jacobs reports that he found business wonderfully good in the West. He now controls three theatres in Chicago, and will give a reception to the press on Saturday night, previous to the opening of his new Clark Street Theatre on Sunday evening. Mr. Jacobs says that while he is merely interested in the artistic career of Corinne at present, it is quite possible that he may come to an arrangement agreeable to Mrs. Kimball, to undertake the management of Corinne, providing he can find a play suitable for the talented little soubrette.

John E. Kellard has been engaged for the leading male role in the Bells of Haslemere.

Edwin Booth last week sent the widow of Charles R. Bishop a cheque for $500 as his contribution to the benefit fund. The benefit performance which took place last Thursday afternoon at the Star Theatre, proved a financial success, and Mrs. Bishop will derive from it, quite a handsome sum.

The Le Fre Trio, a party of clever specialty artists whom the Hanlons brought from Europe for their Fantasma company this season, are reported to be doing some remarkably good work. One of their principal acts, entitled The Giraffe Nightmare, is said to be a genuine novelty and irresistibly funny.

Emily Northrop, the Serena in Hanlons' Fantasma company (A), was recently called upon to undertake the leading part at short notice, owing to the indisposition of Rose Forte. Miss Northrop gave a very satisfactory performance, all things considered, her singing being especially commended.

The Howard Athenæum company has been booked at Hooley's Theatre for the next three years, playing two engagements, each season, of two weeks each. This does not include a probable Summer engagement each season. The Howard is the only specialty company that Mr. Hooley plays at his house.

The following people have been specially engaged to support Marie Hubert Frohman and Joseph Wheelock in the dedicatory performances at the New Opera House, Wellsville, N. Y., Nov. 7, 8 and 9: Mrs. Sol Smith, Alice Brown, Daniel Jarrett, Sedley Brown, Charles Jehlinger, Edwin Rose, H. C. Clifford, Marie Madison, Fred Sherman and others.

Ernest Sterner, a clever young actor, has signed for the stock company of Campbell and Seach, at the Princess' Opera House, Winnipeg, Manitoba. He had received numerous offers, and among them one to act as stage-manager of the Clara Morris company, but he elected instead the hard work and chances for study, attendant upon a position in a stock company.

H. C. Miner has made arrangements according to which he has secured the sole rights for America of Roger La Honte, of which is now being performed at Niblo's Garden. Mr. Miner will send a strong company on the road in this piece on Nov. 9, with William Terriss and Jessie Millward in the leading roles. J. H. Mack, his general manager, will accompany the attraction in person.

Mrs. Annie Yeamans and her daughter Jennie have brought suit against Frank A. Tannehill for breach of contract in failing to furnish the soubrette with a three-act comedy, which he had contracted to finish by Sept. 15. The Yeamans are suing for $1,000 damages and about $550 cash advanced when the play was begun. Mr. Tannehill's defense is that he offered the complainants the completed play, but that they refused to accept it.

Robert B Mantell is playing his third engagement in Cincinnati. During the week he will essay The Marble Heart and Othello. Manager Gus Pitou is busy making arrangements for his appearance in the Corsican Brothers, in Philadelphia, Nov. 18. Homer Emens, of the Fourteenth Street Theatre, is painting the scenery, and the production will be on as elaborate a scale as was that at Booth's Theatre many years ago.

The Humbug company, with Charles E. Eldridge as the star, came in off the road recently owing, it is said, to the non-arrival of the backer of the organization, a Mr. Noble. It is said the latter believed his duty to have ended when the company went on the road, and he never went near it after it had reached that interesting point. Although good performances were given, the company lasted only six weeks, playing at the last to but $10 and $20 and $30 a night.

The members of A. M. Palmer's Captain Swift company rode on a tally-ho from Taunton, Mass., to Providence, R. I., over the old post road on Thursday last. They were accompanied by two buglers, who awoke the echoes with sonorous blasts from their horns. The farmers along the route looked on with astonishment at so much beauty and grace exhibited on the outside seats. The run of twenty miles was made in about two hours, and all were delighted with the trip.

A Lucky Penny is the title of a new musical comedy written for Georgie Parker and the American Four, who will star in it under the direction of Frank L. Goodwin. The new piece is said to be a very good one of its kind, and Manager Goodwin has secured an excellent company to present it properly. Frank Lotto, Emily Maynard, Lillian Cady and others have already been engaged. Several decided novelties will be introduced, and everything argues well for a successful venture.

Rose Coghlan opened the new Opera House at Duluth, Minn., on Monday night. The engagement is for four nights and the contract, which was signed last Summer, stipulates that a certainty of $2,000 must be paid Miss Coghlan. The house was crowded to the doors on Monday night by an audience representative of Duluth's culture and wealth, and the receipts—most of the seats having been sold at auction—were little less than $4,000. Miss Coghlan will give two performances of Jocelyn, one of Peg Woffington and one of Forget-Me-Not.

Harry Hine, manager of Hallen and Hart, arrived in the city on Sunday. He reports extraordinary business. "The company is meeting with the most phenomenal and flattering success," said Mr. Hine to a Mirror reporter. "In Washington and Cincinnati I was surprised to see the standing-room sign displayed nightly. Messrs. Hallen and Hart, Miss Lewis, Miss Fuller, Miss Hall and Miss Kelly are received everywhere with great applause, and the entire company is an excellent one. We open at the Bijou Theatre next Monday night, and at the present time we have sold all the boxes and a portion of the orchestra for the opening."

CORRESPONDENCE.

BOSTON.

Prohman's Lyceum Theatre co., in The Wife, opened at the Hollis Street Theatre 21. By the way, were Sheridan Knowles living, would a suit lie against Messrs. De Mille and Belasco for infringement of title?

The long-waited for production of Richard III., with Richard Mansfield as the Duke of Glaster, took place at the Globe before an immense audience 21.

Hands Across the Sea is still at the Museum.

Helen Barry opened at the Park 21, in Cape Mail, instead of Love and Liberty, as at first announced. A Lesson in Love formed the afterpiece. The same bill runs for the first three nights of the week. The last three Victor Durand will be presented, with A Woman's Stratagem at the matinee 26.

Wilson Barrett has been drawing splendid houses at the Boston with Ben-My-Chree. This week the bill is Claudian, excepting 25, when Hamlet will be presented.

Alone in London is the bill at the Grand Opera House week of 21, with a fine co. and splendid stage setting.

The New Tremont has been crowded every night since the opening. David Garrick ran during week, closing 21. This week the bill is changed, and The Candidate—a piece wholly new to Boston—will be presented.

Charles McCarthy is at the Howard with One of the Bravest.

ITEMS: Playgoers are waiting with some impatience for Marie Wainwright's coming to the Park next week. The scenic preparations for the production of her version of Twelfth Night are so elaborate that the theatre is to be closed Monday night for dress rehearsal, opening to the public 29. —Richard Mansfield announces a performance of Ibsen's A Doll House on Wednesday afternoon Oct. 30 at the Globe, with Beatrice Cameron as Nora, and himself in the role of Robert Hilmer.—The Kendals open at the Boston Nov. 4 in A Scrap of Paper.—The Oolah comes to the Globe Nov. 18.

CHICAGO.

Mlle Rhéa in her new drama, founded on incidents in the life of Josephine, Empress of the French, which is also the title of the play, met with a cordial reception at McVickers'. Mlle Rhéa does the best work of her career as Josephine, and there is nothing to mar the excellence of her performance except the pronunciation of English. The co. headed by William Harris, who impersonates Napoleon, is a strong one, and the drama is most interesting. Rudolph Aronson's Casino co. in The Brigands, 21, for three weeks.

Roland Reed, in that somewhat worn, but rather amusing comedy, The Woman Hater, has had full houses at the Grand Opera House. To keep pace with other comedians however, Mr. Reed needs a new play. Francis Wilson in The Oolah, 21.

Ganelon proves to be of greater quality as a tragedy after witnessing a second time than the first performance led one to think. Aside from the superb staging it has received, it is really an admirably written work, and the acting comes up to the requirements. It marks a new era in dramatic art in America, author and actor alike combining to make it great. Mr. Barrett cannot fail to win the favorable regard of his countrymen for giving them so splendid a drama, so finely presented, as proof of what can be done by American artists. Minna K. Gale, John A. Lane and Lawrence Handley are worthy of praise for their work. The Opera House has been well filled every night and recalls have been frequent. Same week of 21.

Kajanka, the new spectacle, is of slight merit aside from the special features and the clowning of George W. Melville. Large audiences have witnessed it at the Columbia. The J. C. Duff Opera co. in Paola begins an engagement 21.

Nat C. Goodwin, in A Gold Mine, has been packing Hooley's, and the genial comedian was greeted nightly with roars of laughter. He will present his other new play, The Bookmaker, during the last week of his engagement.

A laughable farce called Chicks has been filling Havlin's Theatre, and it now seems as though this pretty house was in the swim of popularity. Dan Sully in Daddy Nolan 20.

The Fugitive drew well at the People's. J. H. Wallick in his new play, Sam Houston, week of 21.

The Two Macs and their star vaudeville co. met with remarkable success at the Haymarket. The co. is one of the best of the kind, and Managers Rich and Harris are to be congratulated. Natural Gas 20 for the week, being under the auspices of the Policemen's Benevolent Association.

The White Slave had a prosperous week at H. R. Jacobs' Academy. The Fugitive 20.

Dick Golden in Old Jed Prouty was a drawing card at the Windsor which has been crowded nightly. Vernona Jarbeau in Starlight 20.

ITEMS: Nat C. Goodwin in conjunction with Manager Hooley gave the proceeds of last Thursday night's performance to St. Luke's Hospital. A large sum was realized.—Walter Burridge, the popular young scenic artist of the Grand Opera House, who has been away for a tour in the East, is home again. —Manager Harry L. Hamlin reports that The Fakir is doing good business on the road, notwithstanding the season for booking had passed before the piece was produced.—Havlin's Theatre was thrown open for a professional matinee last Thursday afternoon and the house was filled with the actresses and actors in town.

PHILADELPHIA.

The chief attraction of the week was Shenandoah, which was seen at the Chestnut Street Theatre, and which played to good houses. So much has already been written concerning this play that it is difficult to coin new expressions of praise, therefore I will speak of it much more briefly perhaps than its merits deserve. It is a good play and even a great play, of excellent dramatic construction and of unusual literary merit. Its humor and pathos are beautifully combined, showing the closest kinship to each other and to the parent story. The play treats of a great theme and deals with it with largeness of intellectual scope and mental clearness. The equipoise of conflicting elements is admirably preserved and the play cur claim an earnestness of purpose appealing alike to the judgment and to the heart as the cause of its high achievement. He must be hard-hearted indeed who could withstand the intensity of the appeal made by the incidents of the third act. Yet great as is the play, it is not without its faults. Most of its demerits are so trivial that even their mention would be hypercritical, but it is necessary to speak of one defect and of the malign influence of this one upon the play. There is one character, Captain Thornton, who not only seems unnecessary, but of absolute detriment to the story and to the plot. Jealousy is an ignoble passion, and this play especially is marred by its introduction. The story and the plot deal primarily with the mutual love of Colonel West and Gertrude Ellingham, and the roles of General Haverill and of his wife are not coordinate with these, therefore their infelicity constitutes an under plot, which is scarcely related to the main one, and which must necessarily receive such slight elaboration that it becomes both uninteresting and unnecessary. Moreover, the effect of this episode is lost upon the audience, who have in the first act received that enlightenment for which General Haverill gropes until the close of the play. Therefore, the introduction of Captain Thornton causes General Haverill to sail his nobility by unjust suspicion and unmanly treatment of his wife, and by putting indignity upon a gallant soldier of his command, and it weakens the play by the creation of an unimportant and palpably transparent collateral issue. Still further it must be suggested that while this blemish remains, that in the final scene, when the inevitable explanation and reconciliation occurs, General Haverill should grasp the hand of the man whom he has insulted and wronged, thus redeeming his manhood, satisfying the audience and preserving the unities. The play was acceptably cast. Praise was mainly due to John E. Kellard in the thankless role of Captain Thornton, to Harry Harwood as General Buckthorne, to whom was assigned a liberal share of the best lines; to James O. Barrows as Sergeant Barket, and to Lilla Vaia as Gertrude Ellingham. Captain Swift week of 21.

Clover has had a successful second week at the Chestnut Street Opera House and will continue its run.

Kiralfy's Antiope drew moderate houses upon its second week and remains the attraction at the Park Theatre this week.

Zig-Zag, brightened and improved since last season, played to very good business at the Walnut Street Theatre. The Great Metropolis week of 21.

Bluebeard Jr. has been doing somewhat unsatisfactory business at the Broad Street Theatre. The audiences nightly give unmistakable signs of their approval and yet for some reason the business does not grow. It should improve as it probably will during the remaining two weeks of the engagement.

James A. Herne's Drifting Apart played to good business at the Arch Street Theatre. Two Old Cronies week of 21.

Bartholomew's Equine Paradox repeated at the Grand Opera House its success of last season. The same attraction this week.

Corinne in Arcadia literally packed the National Theatre. The little lady is very cleverly managed. Her own contributions to the entertainment are very pleasing but she is not overworked and she is surrounded by a large and capable co. that imparts to the play commendable vivacity and variety. The chorus is well trained and the costumes are remarkably pretty. Corinne remains this week and will appear in Monte Cristo Jr.

At the Standard Theatre the Rentz-Santley co. played to good business. Right's Right week of 21.

The Haverly-Cleveland Minstrels played to excellent business at the Central Theatre. The programme embraced many good features, among which may be mentioned Willis P. Sweatnam's monologue, the march of the Egyptian Phalanx, produced under the supervision of the Crawford Bros.; the song and dance act and the feats of the Japanese troupe. The American Four and Mlle. Gazetta week of 21.

Burr Oaks played to satisfactory business at Forepaugh's Theatre. Streets of New York, with a well-selected cast, week of 21.

Shadows of a Crime played to good business at the Kensington Theatre. A feature of the performance was the introduction of a swimming match in which two local professionals engaged. Pat Rooney week of 21.

A Legal Wreck proved a drawing attraction at the Lyceum Theatre. St. Felix Sisters week of 21.

The Continental Theatre re-opened 14 with the Metropolitan Opera co. The business of the week was moderate. The attraction continues.

Carncross' Opera House presented a new and attractive bill and secured good business.

ITEMS: The Emma Juch English Opera co. is at the Academy of Music this week. Although business has been below par here this season, Manager J. Fred Zimmerman, in speaking about the new and experimental Broad Street Theatre, assured me that it had not had a losing week since it opened on Sept. 16.—Thomas F. Kelly, proprietor and manager of the National Theatre, claims that his receipts at that house are so far, over $4,000 in excess of last season. —On the other hand it is related that during a performance last week at one of the principal theatres, a small boy came down from the gallery and handed into the box-office his extra quarter to secure admission down stairs, saying, that it was so lonely up there that he was afraid to stay.—A telegram was received here last week stating that Charles Arnold, who recently appeared here in Hans the Boatman, was going to play Shenandoah and enquiring if he had the right. The telegram proved to be the sportive effort of a waggish manager, and as it was proved that Mr. Arnold was going to play the town of Shenandoah the right was granted him.

HARLEM.

A succession of good houses greeted Annie Pixley at the Harlem Opera House, during week closing 19. The first part of the week was devoted to 22 Second Floor, The Deacon's Daughter filling out the last three nights. Of the two plays, the latter undoubtedly made the better impression. Miss Pixley was as bewitching as ever, and was well supported by Messrs. Daly, Brennan, Burke and Kingston. Mankind week of 21. Sothern 28.

At the Theatre Comique Kellar played to excellent business. His trickery was of the deftest, and the Steens aided him in carrying out a programme full of pleasure. Mestayer and Vaughn week of 21.

Irwin Brothers' Specialty co. duplicated the usual business at the Olympic; a poor house is never encountered at this theatre.

ITEMS: The West End Café is now the theatrical rendezvous of Harlem.—James Bevins does a "constitutional" from 126th Street to High Bridge three times a week.—The cornice of the Opera House annex is in place and commands considerable attention.

CINCINNATI.

The Pearl of Pekin scored a success at the Grand during week ending 19, and Louis Harrison upon whom, as the Great Tyfoo, the burden of the piece rests, acquitted himself nobly in the arduous role. The comedian, despite his increasing avoirdupois, is as active as in the bygone days when he and his sister Alice starred in Photos and Viva, and his songs, "Bing Binger" and "Very Near It," were nightly encored with a spontaneity that spoke volumes for the popularity of the artist.

Manager Arthur of The Still Alarm, credits the management of Heuck's with having given the play the best mounting it has received since first presented, and the engagement which closed 19 was deservedly successful in every respect. Harry Lacy gave a vigorous impersonation of Jack Manly, Mrs. Selden Irwin was a motherly Mrs. Manley and Weecie Vivian made a sprightly Cad. Victoria Harned, who assumed the leading female role, Elinor Fordham, proved herself a very capable actress. The mounting of the third act eclipsed all previous efforts in the way of stage effects at Heuck's.

Later On, with those two lively comedians, Fred. Hallen and Joe Hart, in the leading roles proved a decidedly attractive card at Havlin's during week ending 19 and the S. R. O. placard was displayed on several occasions during the engagement.

The first week of the Wilbur Opera co.'s extended stay at Harris' was successfully closed 19.

Gus Hill's World of Novelties furnished an enjoyable vaudeville entertainment at People's during week ending 19. The co. is excellent throughout.

ITEMS: Mrs. Selden Irwin of The Sill Alarm co. is the mother of Manager Harry Rainforth of the Grand and was his guest during the entire week of her stay in this city.—Bertha Pisch the Pisette of The Pearl of Pekin co. and a most clever little artiste is a graduate from the chorus.—Ed Winberburn will be the business manager for Louis Ballenberg whose series of popular Sunday concerts will be inaugurated at Music Hall 20.—The German Theatre is doing fairly with its semi-weekly performances. Managers Pennesey and Rainforth are experiencing considerable annoyance in the working of the dime-in-the-slot opera glasses scheme and despite the exercise of considerable vigilance glasses are stolen at almost every performance.

SAN FRANCISCO.

OCT. 23.

The only legitimate place of amusement requiring its entire capacity for its audiences during the week closing 19 is the Tivoli Opera House.

The Tigress as a work was liked at the Bush, but Mr. and Mrs. Grismer's co. in it failed to give satisfaction. The Burglar this week will find such congenial parts for the Grismer co. that big box-office results are almost sure to follow.

Frank Daniels in Little Puck is underlined for a fortnight opening 21, after which will come two California favorites, Minnie Maddern and George Bbourne. The Hermann Vaudevilles season is off.

The Little Lord Fauntleroy co. at the Baldwin, plays as interestingly as upon their former visit. Business is not large. Monday night, however, will see a Baldwin typical first night when Rosina Vokes opens her engagement.

McKee Rankin's season at the Alcazar was an artistic and financial success. Nellie McHenry began a two weeks' engagement there last night in her new play, For Sweet Charity's Sake. She must have enjoyed the welcome, for it was one of those spontaneous affairs so characteristic of Californians, made up of flowers and hearty rounds of applause. The house was fully occupied.

A Brass Monkey made some money at the California for Mr. Hoyt and Mr. Haymann, and they retire pleasantly in favor of Patti Rosa, who reappeared last night, after an absence of nearly two years, in Margery Daw. The play isn't much, but Patti Rosa is, and her presence is either seen or felt during the entire performance. The audience was very large. Mr Barnes of New York follows 28.

Il Trovatore was presented at the Tivoli last night with the principals: Leonora, Ida Valerga; Azucena, Lina Spengler; Inez, Kate Marchi; Manrico, A. Mesmer; Di Luna, E. Campobello. To-night Miss Therese Harnett makes her debut as Azucena, of which young lady a notable success is anticipated. I am told that at fourteen she passed at the Royal College of Music in Kensington, London and has been trained since by Karl Formes here and possesses a mezzo-soprano voice of rare quality. Aida is up for rehearsal after Norma.

CHAT: I regret to hear that mischievous May Yohe is no longer with City Directory. She was the most vivacious of all the pretty girls in it.—Louis Imhaas' version of Tour of the World is announced to follow Nellie McHenry at the Alcazar 3.—Manager J. J. Gotlob has tendered the Bush Street Theatre for a ladies' Elk social for next Sunday afternoon.—Fritz Morris, business manager for Little Lord Fauntleroy, is renewing his youth in the city and his friendship at the other theatres.—The Duff Opera co. will sing Queen's Mate at the Baldwin during the holidays.—The little Walter Eddinger Fauntleroy nights draw much larger attendance than those of the little girl Flossie Ethyl.—Chiarinis Circus, home from Honolulu, will shortly begin exhibiting at Central Park.—It is said J. Real has engaged John H. Gillman as leading man of the new stock co. at the Grand Opera House.—When A Brass Monkey opened, Hoyt found seat No. 11 referred for Peter Robertson, and begged him not to occupy it, but Peter did. The *Chronicle* scored the performance next morning. This annoyed but did not discourage Mr. Hoyt, however, for he at once set to improving and adding to the work, until Peter felt obliged to acknowledge the pruning and revision.

BALTIMORE.

Sol Smith Russell's engagement at the Holliday Street Theatre in A Poor Relation week ending 19 was an unqualified success. All the week the house was filled and the audience most cordial. Rhéa, supported by William Harris in Josephine, began a week's engagement 21. Creston Clarke 28.

At Harris' Academy of Music packed houses greeted Paul Kauvar at every performance week closing 19, and the S. R. O. was in the lobby nearly all the time. Marie Wainwright in Twelfth Night week 21. Conried Opera co. in The King's Fool 28.

Primrose and West are to be congratulated on having gotten together under their banner a thoroughly first-class minstrel organization, and the entertainment given by them at Ford's Opera House during the week closing Oct. 19 was in every way enjoyable. Business all the week was big. Frederick Warde will appear in repertoire week of 21.

Minnie Oscar Gray in repertoire closed a week of good business at Forepaugh's Temple Theatre 19. Charles Bowser in Cheek the week of 21.

Tony Pastor and his co. received their usual royal welcome at the Monumental Theatre last week. The house, from pit to dome, was filled all the week.

Kennedy, Williams and Magee in their comedy, Time Will Tell, entertained the *clientèle* of Front Street Theatre in goodly numbers last week, supported by a good co. Inigo Tyrrell in His Natural Life, week of 21.

ITEMS: The attendance at the Cyclorama of the Battle of Gettysburg still continues large.—The Kenilworth Club has perfected arrangements with Gustave Frohman by which they will appear in May Blossom at the Lyceum Theatre early in November. —Charles Myers has been spending a few days with his family in this city, and left for Philadelphia on Saturday morning, to rejoin Tillotson's Zig-Zag co.

ST. LOUIS.

At the Olympic Theatre week closing 19, Stuart Robson in his new and amusing play, An Arrant Knave, drew good and appreciative audiences. W. H. Crane in repertoire week of 21.

The Old Homestead at the Grand Opera House with Archie Boyd taking the place of Denman Thompson met with great favor week closing 19. Harry Lacy in The Still Alarm week of 21.

Lights and Shadows at Pope's Theatre played to good business week of 21. Nobody's Claim week of 28.

The Twelve Temptations at the People's Theatre made a hit, notwithstanding its numerous visits here previously. Perncliff week of 21.

ITEMS: Steele Mackaye acted the part of the villain in An Arrant Knave the first part of last week, taking the place of Mr. Mordaunt, who was ill, and remained in Cincinnati.—Manager John W. Norton gave a dinner to Mr. Robson at the Elks' Club during his engagement in the city last week.—In a letter to friends in this city, Patrice writes most enthusiastically of her coming tour as a star. She was the leading attraction in Lost in New York last season, and possesses every requisite for making a success.—W. G. Smythe, in advance of The Burglar, is in the city. He reports big business for his attraction everywhere.—The St. Louis Exposition closed 20 after the most prosperous season of any in its history.—Frank Tannehill has been engaged to take Frank Mordaunt's place in An Arrant Knave co.

PITTSBURG.

Another week of prosperous theatrical business must be recorded for this smoke-gas town. Combinations that have have had dates here during this year's local Exposition have every reason to congratulate themselves. Crowds from the remotest part of the county, and adjoining counties, have flooded the town. And even from the larger cities in other states we have had many guests, and on the whole the theatrical profession has derived its full share of our local magnificent display.

Aronson's Opera co. in The Brigands was seen at the Grand Opera House. Aside from the merits of the opera, the performance was a most inviting one. Fred Solomon, while on the stage, kept the audience in a constant state of merriment. Lillian Russel, Fanny Rice, Belle Urquhart and Annie O'Keefe sang and acted exquisitely. George Olmi made quite a success of his part. Little Lord Fauntleroy week of 21.

The Bijou's attraction was Sydney Rosenfeld's A Possible Case. Notwithstanding the fact that this was the second time the play has been given here within the past year a good business was done. With such good people in the cast as M. A. Kennedy, Charles Dickson, Belle and Herbert Archer, Jennie Harold and Helen Russell nothing less than a very clever performance was expected and expectations were fully realized. Oliver Doud Byron comb. week of 21.

At the Academy and at Harris' the S. R. O. sign was posted at almost every performance. At the former house Hyde's Specialty comb. furnished its patrons with first-class vaudeville amusement. She was the attraction at Harris'. Harry Watson's Specialty co. is at the Academy and Daniel Boone at Harris' week of 21.

ITEMS: Fields and Hanson and McIntyre and Heath made great hits at the Academy last week. Theodore Thomas brings his orchestra here Nov. 1. —Manager Aronson was in town last week.—The Night Owls will shortly invade the Academy. Susie Kerwin and James Edward Cooley were the recipients of many floral offerings while in this city. Sol Smith Russell will shortly make his little bow at the Grand Opera House.—Manager H. W. Williams has returned home from Washington, D. C.—Manager Wilt is booming the Grand with some very big attractions. The Brigands played to S. R. O. at every performance last week, notwithstanding the fact that prices had been raised to New York rates. —Steven Lead joined the Byron forces here. The excellent music that Phil Weiss and his orchestra is furnishing at the Bijou is highly appreciated by the patrons of the house.—The Aronson Opera co. left 20 on a special train for Chicago.

LOUISVILLE.

Evans and Hoey in A Parlor Match were a drawing card at Macauley's week, closing 19. A Midnight Bell 21; Robert Downing 24.

At the Masonic, Estelle Clayton, supported by a strong co., did satisfactory business in On the Hudson. The Pat Man's Club 24.

A Tin Soldier nightly crowded Harris'. Lights and Shadows next.

The Buckingham's current attraction is Martell's All Nations Vaudeville co. Gus Hill's Specialty co. follows.

ITEMS: Lieutenant George Hussey is playing Amy Ames' old part in Tin Soldier, and doing it well.—Theodore Thomas will give a concert at the Auditorium 29. There is every prospect of big business. The heating arrangements are now perfected and the place is in perfect condition.—Adah Richmond did not appear here with the Zozo co., although extensively billed.—Mrs. Hoey, of the Parlor Match co., was robbed of valuable jewels en route here.—The *Evening Post*, in a recent article, paid its respects to "The Advance Agent," and was not specially complimentary to the gentlemen who claim to "work the press."—The Hon. Henry Watterson will, it is said, soon go upon an extended lecturing tour. His subject, "Politics and Religion," is one which he should be able to handle in an interesting and instructive manner.—Joseph Ostrella is giving the patrons of the Grand Central the worth of their money. A strong variety bill is announced for week of 31.—The father of Walter S. Mathews, a wealthy tobacco dealer, met with a serious accident here, and there is danger of a fatal result. It is not yet known whether the actor's season will be suspended or not.—Thomas Slaughter, well known as Harry De Lorme, the operatic singer, has for the present abandoned the stage and is engaged in business with his brother in this city.—Manager W. D. Mann, of A Parlor Match co., is an ex-official of a Western railroad, and is making a fine reputation in his new calling. The entire railroad fraternity wish him the success he deserves.

NEW ORLEANS.

At the Grand Opera House, Lillian Lewis in repertoire did nicely. The plays were handsomely staged and costumed. Haverly-Cleveland's Minstrels 20. Doré Davidson and Ramie Austen 27.

Con T. Murphy's pretty little Ivy Leaf was well received at the Academy of Music. The Main Line 20. Louis James 27.

Prof. Bristol and his horses were well patronized at the St. Charles Theatre. Agnes Herndon 27.

That old but always palatable chestnut, The Streets of New York, drew well at the Avenue. W. C. Donaldson's Badger has nothing new in it, but he acts the part as well as some of his predecessors.

BROOKLYN.

The Exiles drew large audiences at the Grand Opera House week closing 19. A Hole in the Ground was presented 21. Business was good, and the advance sale indicates a profitable engagement. John A. Stevens 28.

Francis Wilson in The Oolah played to packed houses at the Park Theatre. Primrose and West's Minstrels opened to excellent business 21. Annie Pixley 28.

At the Brooklyn Theatre Edwin Arden presented Barred Out to good business. In the Ranks did well 21. N. S. Wood 28.

Charles Bowser in Cheek drew fair-sized audiences at the Criterion Theatre. Agnes Villa in The World Against Her 21. The attendance was good. Thomas Opera co. 28.

Reilly and Wood's co. crowded Hyde and Behman's Theatre all the week. Harry Kernell's co. opened 21 to large business. Davene's Attractions 28.

Four performances of English opera are announced by the Emma Juch 30. They will take place at the Academy of Music 28-30. A matinee is to be given on the latter date.

BROOKLYN, E. D.

The Wife drew crowded houses at Lee Avenue Academy week closing 19. The whole cast in their parts could hardly be improved upon.

Hands Across the Sea played at the Amphion Academy week closing 19. Haverly-Cleveland Minstrels opened to a crowded house 21.

One of Bravest played to excellent business at Proctor's Novelty Theatre week closing 19.

Under the Lash did fair business at Jacobs' Lyceum Theatre week closing 19.

PERSONAL: Caleb Woglom has returned to Proctor's Novelty Theatre. He has many friends in the Eastern District who will be pleased to see him back again.

WASHINGTON, D. C.

Mankind drew well at Albaugh's week closing 19.

Sweet Lavender, beautifully presented, interested and amused good houses at the National week closing 19.

Helen Barry met with favor at Harris' Bijou by her delightful acting in Love and Liberty and the remainder of her repertoire, week closing 19.

JERSEY CITY.

The Mestayer-Vaughn co. presented The Tourists in a Pullman Car, at the Academy of Music during week closing 19. The piece cannot be seriously considered as a dramatic performance, the title being merely a peg on which to hang a variety entertainment which, as now presented, includes some very clever dancing, catching and popular songs, rendered in a harmonious manner, and creditable instrumental performances. Mestayer, Theresa Vaugn, and Emily Soldene were received with great favor by the audience. Good houses marked the engagement. Annie Pixley week of 21.

ALABAMA.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): Prof. Bristol's Equescurriculum closed to fair business 11. W. H. Power's co. in The Ivy Leaf 17; receipts light. Lilly Clay's Colossal Gaiety co. packed the theatre. Haverly-Cleveland Mastodon Minstrels 18, 19.

NEW DECATUR.—INSTITUTE HALL (W. Todd manager): Lizzie Evans in The Buckeye drew a crowded house 14. The play was highly appreciated by a large audience.

ANNISTON.—NOBLE STREET THEATRE (J. H. Noble, manager): This theatre was opened for the season Sept. 12 by George Wilson's Minstrels to a crowded house. The Haverly-Cleveland Minstrels appeared 20 also to large business. Agnes Herndon presented La Belle Marie to a large audience 7. The star was well received. E. H. Gardiner's Streets of New York presented that play to a fair house.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): Haverly-Cleveland Minstrels to S. R. O. 12. Performance superb. Lilly Clay Gaiety co. 16; packed house. The Paymaster 17: moderate house. Effie Ellsler 21.

TUSCALOOSA.—BRADY'S OPERA HOUSE (J. G. Brady, manager): Streets of New York had a very good house 11. Performance not up to the standard. The Main Line 18.

MONTGOMERY.—MCDONALD'S OPERA HOUSE (S. F. McDonald, manager): W. H. Power's Ivy Leaf co. had a moderate house 11. Smith O'Brien filled the well-known part of Mr. Powers acceptably. Haverly-Cleveland Minstrels, three performances 16-17; splendid business. The best minstrel co. that has visited our city in some time. The elaborate stage setting in the first part was much admired.

HUNTSVILLE.—CITY OPERA HOUSE (Murray and Smith, managers): The season opened 15 with Lizzie Evans in The Buckeye to a good house.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (George Fiden, manager): Only a fair house greeted Rosina Vokes and her clever co., 12.

HELENA.—GRAND OPERA HOUSE (F. B. Sliger, Jennie Holman week of 21.

CALIFORNIA.

SAN DIEGO.—LOUIS' OPERA HOUSE (Isidor Louis, manager): The season was opened 7. Fanny Davenport and Melbourne McDowell in La Tosca before a crowded house. Since its last presentation here the action of the play has been toned down somewhat and is made acceptable to the audience. The drama was well mounted and gave thorough satisfaction. The prices were raised to $1.50.—ITEMS: George T. Stevens of the Fanny Davenport co., was taken suddenly ill in this city 7. He died the following day. The body will be sent to San Francisco for interment. Ed. Blake, well known as advance agent on the Pacific slope came down from Portland, Ore., 7. Frank L. Hoops, treasurer of the Bijou, San Francisco than whom there is no better fellow, is treasurer for Fanny Davenport's Pacific Coast tour, which closes at Oakland, 18, after which she will immediately leave for the East.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager): Herrmann 7. S. R. O. card was hung out at 8 o'clock.

LOS ANGELES.—THEATRE (McLain and Lehman, managers): This house, after having been closed for several weeks, during which time expensive repairs have been made, opened under the old-time managers, McLain and Lehman, with H. ... to an audience limited only by the capacity of the house. The balance of the week crowded houses were the rule.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): Henry Chanfrau presented Kit, the Arkansas Traveler, to fair houses 7-9. Fanny Davenport drew large and well-pleased audiences 10-12.

COLORADO.

DENVER.—Tabor Grand (Peter McCourt, manager): The Stowaway co. was handicapped by being obliged to play all of week of 7 without the scenery attachment; the house has an inexhaustible supply, however, and the piece was well set. In the yacht cene was where the loss was felt the most; the fire on the Union Pacific was, indeed, a serious affair, the co. losing everything in the way of equipment by it; business was good.——Metropolitan (C. M. P. Bush, manager): Frank Daniels entertained very good houses with the absurdities in Little Puck week ending 12. Mr. Barnes of New York opened to large business 14.——Items: The Keene co. was in a wreck on the Union Pacific coming to Denver; Mr. Mitchell was cut up some but the others were unharmed.—Temporary scenery was painted in Denver for the circuit engagement of The Stowaway.—The hard floor is finished in the Metropolitan entrance, and the heavy doors leading into the auditorium will be in place shortly. Bercky, the Denver artist, isn't painting the curtain; that job, I'm informed by Manager Bush, is in the hands of a New York artist.

PUEBLO.—De Remer Opera House (George M. Haight, manager): Milton and Dollie Nobles played Love and Law to a full house 8.

ASPEN.—Wheeler Opera House (Robert J. Cutler, manager): Milton and Dollie Nobles in From Sire to Son and Love and Law played to large and delighted audiences 9, 10; Thomas M. Hunter and L. P. Howard, of this co., do splendid comedy work, while Lizzie Lambert, though a novice, made a great hit. The Stowaway next followed by Thomas Keene and Minnie Maddern.

CONNECTICUT.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): Rudolph Aronson's Opera co. presented Erminie and Nadjy to delighted audiences 18-19. The house was full at each of the three performances. The Bostonians are billed for next week.——Proctor's Opera House (Proctor and Turner, managers): Lena Loeb gave a mind reading exhibition 14. The Two Johns co. created amusement for fair audiences 15-16. Marie Wainwright in Twelfth Night 17-19 was an event highly appreciated by New Haven theatregoers. The Dark Secret week of 21.——Grand Opera House (G. B. Bunnell, manager): Hardie and Von Leer played to very large business 14-16, and well deserved it. In the Ranks, with Hamilton Harris in the leading role, was well presented 17-19; business good.

BRIDGEPORT.—Proctor's Grand Opera House (Proctor and Belknap, managers): We, Us & Co. 14-16; patronage fair. Siberia 18-19 was excellently presented to large audiences. Hands Across the Sea 21.——Hawes' Opera House (R. Tomlinson, manager): Webber's U. T. C. co. 17 19. They have an excellent cast and novel mechanical devices. Lord Chumley 22.

MYSTIC.—Opera House (Ira W. Jackson, manager): Zeffie Tilbury presented Romeo and Juliet to small house 14, due to a severe storm.

ANSONIA.—Opera House (D. Bartholomew, manager): Reuben Glue co. played to a fair house 16.

HARTFORD.—Opera House (F. P. Proctor, manager): The Dark Secret to uniformly good business all of week closing 19. Carroll Johnson in The Furies' Well, The Bostonians, and The Suspect week of 21.

WATERBURY.—Jacques Opera House: Reuben Glue to a small house 14. Siberia attracted a large audience 16. Rufus Scott's Thrown Upon the World 18 to good business.

NORWICH.—Opera House (Andrew and Harris, managers): The Two Sisters was presented to a large house 7. Dan Mason in A Clean Sweep 8, and the Hardie-Von Leer co. in On the Frontier 12, both to good business. Zeffie Tilbury week of 14.

NEW BRITAIN.—Opera House (L. E. Pike manager): Jim the Penman played to a fair house 8. Good co. Charles Bowser in Check 10; light house. Clara Morris made her first visit to New Britain 12 and played to a large and appreciative audience. She was supported by an excellent co.

SOUTH NORWALK.—Music Hall (J. M. Hoyt, manager): Reuben Glue co. 17; fair business.

NORWALK.—Opera House (Norwalk Amusement co., managers): Hamilton Harris and co. in In the Ranks to a fair house 15.

WILLIMANTIC.—Loomer Opera House (S. P. Loomer, proprietor): Captain Swift 12 and Siberia 14; both had fair houses and well pleased audiences.

WINSTED.—Opera House (J. E. Spaulding, manager): Siberia 15; large and appreciative audience.

BIRMINGHAM.—Sterling Opera House (Jean Jacques, manager): J. Z. Little's World had a fair house 12. Siberia 17; large and well pleased audience. Muggs' Landing 24.

DANBURY.—Gen Opera House (Jacques and Beardsley, managers): Rufus Scott's Thrown Upon the World pleased a fair house 17. C. R. Verner in Shamus O'Brien 24.

DELAWARE.

WILMINGTON.—Proctor's Grand Opera House (Proctor and Soulier, managers): Barthelomew's Trained Horses 7-12: good business. Held by the Enemy drew large audiences 14-16. Rice's Evangeline pleased a big house 17, proving even more popular than in its earlier days. Hans, the Postman, with Charles Arnold leading, had good houses 18-19.

FLORIDA.

JACKSONVILLE.—Park Opera House (J. D. Burbridge, manager): Held by the Enemy drew a crowded house 14. Fair houses greeted Fisher's Cold Day co. 16-17. Corn Van Tassel in The Little Minister 19-26.

GEORGIA.

ATLANTA.—DeGive's Opera House (L. DeGive, manager): Effie Ellsler co. played to good business 10-12 and matinee. Gran Comic Opera co. drew good houses 14-15. Harry Brown, the clever comedian in this co. made a decided hit.

AUGUSTA.—Grand Opera House (Sandford B. Cohen, manager): Held By the Enemy to a good and appreciative audience 5. Effie Ellsler in The Governor to rather light business 9.

ATHENS.—New Opera House (D. P. Hamilton, manager): Cora Van Tassel in her new play, The Little Sinner, 10. Good business and very satisfactory performance. Held By the Enemy 17.

BRUNSWICK.—Lariosa Opera House (W. T. Glover, manager): Fisher's A Cold Day to a large and select audience 15.

ILLINOIS.

SHELBYVILLE.—Opera House (Philip Parker, manager): The Boston Ideal Minstrels 28.——Personal: Manager Parker is visiting in Syracuse, N. Y.

SHELBYWOOD.—Helen Blythe in A Mother's Love to a fair-sized and enthusiastic audience 16.

SYCAMORE.—Opera House (S. C. Ward, manager): Helen Blythe to small house 11; good co. Griswold's U. T. C. co. 15; good house.

DIXON.—Opera House (A. E. Truman, manager.): Pittsugh and Armstrong's Jolly Troubadours in a variety entertainment 12. As Dr. Johnson might say, this performance had not sufficient vitality to preserve it from decomposition.

QUINCY.—Opera House (John Schoenman, manager): Gilbert and Dixon's She was presented to before a large house. The performance was overripe and a more dissatisfied audience never left the theatre.

SPRINGFIELD.—Chatterton Opera House (J. H. Freeman, manager): R. D. McLean and Marie Prescott presented A Winter's Tale to a small audience 11.——The Rentfrows' Jolly Pathfinders opened a week engagement at popular prices to a crowded house 14.

BLOOMINGTON.—Dudley Theatre (Perry Snyder, managers): A Royal Pass to an appreciative audience 12. Bennett and Moulton Opera co. week of 14 to medium business.

PEORIA.—Grand Opera House (Lem M. Wiley, Bennett and Moulton Opera co. had a fair house week of 7. Hanlons' New Pantasma co. 14-16. Performances excellent; attendance large.

OTTAWA.—Sherwood's Opera House (C. H. Hutchinson, manager): Hanlons' Pantasma 12; large and appreciative audience. Keep it Dark pleased a large audience 14.

GALESBURG.—New Opera House (W. P. Bailey, manager): Hanlons' Pantasma 14, 15; crowded houses and excellent satisfaction. Burleigh Dramatic co. 17-19, presenting Falsely Accused, The Black Spider and Escaped From the Law. Aiden Benedict in Pabio Romani 24.

CHAMPAIGN.—Opera House (S. L. Nelson, manager): A Royal Pass was presented in a very pleasing manner to a medium-sized house 11. The Last Days of Pompeii was finely presented to only a small house 14. They deserved a packed house. They carry a carload of superb scenery. Andrews' Opera co. in Erminie 17.

DECATUR.—Grand Opera House (P. W. Haines, manager): Twelve Temptations drew a very large audience 12.

ELGIN.—Du Bois Opera House (Swan and Jencks, managers): A Legal Document was finely presented to an appreciative audience 12. E. J. Hassan's One of the Finest co. had a good house 14.

PANA.—Hayward's Opera House (Race and Roley, managers): She 4; fair business. Nellie Walters in Criss Cross co. 9, 10. Miss Walters made a very favorable impression. Andrews' Opera co. 18.

ROCKFORD.—Opera House (C. C. Jones, manager): George Ober in Old Homespun 9; small house. Helen Blythe presented A Mother's Love to a "beggarly array of empty benches" 12.

STREATOR.—Plumb Opera House (J. E. Williams, manager): Ed. J. Hassan's co. in One of the Finest 17; large business; mediocre entertainment.

CAIRO.—New Opera House (Sol A. Silver, business agent): W. J. Scanlan in Myles Aroon packed the house 16. Mr. Scanlan is a favorite here.

INDIANA.

INDIANAPOLIS.—Grand Opera House (Dickson and Talbott, managers): All of our music loving people were out to hear Emma Abbott and her co. in a repertoire of grand opera 14-16. Rose of Castile, Il Trovatore Fra Diavolo and La Traviata were rendered in an excellent manner. Mr. Pruett, Miss Annandale and Mr. Montegriffo snared the honors with the star.——English's Opera House (Dickson and Talbott, managers): Fair audiences witnessed the performances of Lights and Shadows 10-12. Turner's Colored Dramatic co. in the Past Age 16; light business.——Park Theatre (Dickson and Talbott, managers): J. H. Wallick and his co. drew large audiences all of week closing 19.—Items: The corridor of the Grand Opera House has just undergone re decorations. The frescoing is of the highest order and the management is to be congratulated on making such a fine improvement. W. G. Hunter of the Deaves Sisters' Chaos' Flat co. paid a flying visit to his friends here 12.—Mrs. Dan McCauly, of New York is making a short stay with old acquaintances here.—Armen Recker, the cello soloist, has joined the Boston Quintett Club for a tour in California.—Thomas A. McKee representing Robert Downing, and W. W. Fowler, The Corsair, were both here making preparations for their attractions.—Mr. J. B. Dickson of New York, is in the city.—David Hanchet, with the Lights and Shadows co., is an old resident of this city having taught elecution here for a long time.—Albert Orena is now doing the press work for all the theatres here.—The unique supplement of last week's Mirror was highly appreciated by the many subscribers here.

NEW ALBANY.—Opera House (John Harbeson, manager): Walter Mathews in Aramis, The Master Mind to a fair sized house 14. Audience well pleased. Mr. Mathew's Aramis was fine. Victory Bateman, who takes the part of Louise de la Valliere, is a talented actress. F. C. Hamilton furnished the comedy part as Baron de Vallon. The scenery and costumes were very elaborate.

FORT WAYNE.—Masonic Temple (J. H. Simonson, manager): Robert Mantell in Monbars gave a highly pleasing performance 15.—People's Theatre (George E. Tucke, manager): Harry Lindley and Adelaide Flint played to fair houses week of 14.

ELKHART.—Buckley Opera House (J. L. Brouerick, manager): Guilty Without Crime co. to a light house 11. Co. fair. Natural Gas to fair business 12.

MARION.—Sweetser's Opera House (E. C. Middleton, manager): George O. Morris presented A Legal Wrong to fair business 15.

TERRE HAUTE.—Opera House (Wilson Naylor, manager): Said Pasha had a large house 7. R. D. McLean and Marie Prescott 8, 9 in Othello and A Winter's Tale to fair business. George Staley in A Royal Pass to a fair house 10. A large audience witnessed The Twelve Temptations 11. Katie Bunnet in The Waifs of New York to a packed and enthusiastic house 12.

KOKOMO.—Opera House (Howard E. Henderson, manager): Gilbert Opera co. 12; fair house.

VINCENNES.—Opera House (Frank Green, manager): A Royal Pass was splendedly presented to before a fair and highly appreciative audience. The play and co. were among the best seen here this season. E. H. Vanderfelt in Fern Cliff had much lighter business than was deserved 14.

LA PORTE.—Hall's Opera House (W. C. Miller, manager): Helen Blythe presented Mother's Love to a small house 9. Satisfactory performance. Myrtle Perne 21.

RICHMOND.—Phillips' Opera House (G. W. P. Jackson, manager) The Holden Comedy co. week of 14 to good business at popular prices. The Fat Men's Club co. 21 My Aunt Bridget 22.——Grand Opera House (W. K. Bradbury, manager): Zozo to a large and well-pleased audience 16.

CRAWFORDSVILLE.—Andrews' Erminie co. packed the house 14 for the benefit of Uniformed Rank, Knights of Pythias and gave general satisfaction. A Legal Wrong 16; light house. Nobody's Claim 17; good house.

LOGANSPORT.—Opera House (William Dolan, manager): Guilty Without Crime played to fair business 12. Norcross Opera co. 19.

IOWA.

LE MARS.—Le Mars Opera House (T. H. Andrews, manager): Jane Coombs, in Black Hose, drew an appreciative audience 13. Smale Sisters 18, and Silver King 28.

CEDAR RAPIDS.—Greene's (F. A. Simmons, owner and manager): He, She, Him and Her, 10.

MUSCATINE.—Turner Opera House (Barney Schmidt, manager): Legal Document 9; fair house. A. R. Wilber's Burleigh co. opened 14, to a crowded house.

DUBUQUE.—Opera House (Duncan and Waller, managers): Geo. Ober, in Old Homespun, 11. Business fair. Ole Olson 14, to the best business of the season.

SIOUX CITY.—Peavey Grand (W. I. Buchanan, manager): Rose Coghlan and an excellent co. to fine business 11, 12, in Jocelyn and Peg Woffington. Miss Coghlan is an artist, and in Jocelyn she has a strong play. George H. Adams 13; fair house. Jane Coombs gave an artistic performance of Lady Bedloch and Hortense, in Black Hose 16, to fair house.——Academy of Music (W. S. Collin, manager): A large house witnessed a fine performance by the Byers-Lansing co. 9. Prof. Norris' Canine Paradox to good business, 11, 12. Florence Bindley opened a week's engagement to good house 14.

MASON CITY.—Parker's Opera House (H. G. and A. T. Parker, managers): Swedish Ladies' National Concert co. drew a crowded and well-pleased house 11.

OSKALOOSA.—Masonic Opera House (G. N. Bechler, manager): Karl Gardner, in Fatherland, greatly pleased a large audience 9. Three Wives to One Husband 12, and Boston Hall Minstrels 14; light business.

ATLANTIC.—Atlantic Opera House (L. L. Tilden, manager): The Chicks co., due 9, canceled, to give date later on. Hassett's Braving the World 11, 12; fair business. Harry Jackson as Bobby, and Dallie Hyatt as Sprightly, are clever; support weak. Edwin F. Mayo in Silver Age, 18. Geo. Ober in Old Homespun 21.

NEWTON.—Lister's Opera House (Arthur J. Wright, manager): Frank Mayo drew the best house of the season Sept. 30, in Davy Crockitt, giving splendid satisfaction.

DES MOINES.—Foster's Opera House (William Foster, manager): Milt. G. Barlow, in Three Wives to One Husband, 14. The play and supporting co. can be improved. Keep it Dark 16. He, She, Him and Her 17.——Grand Opera House (W. W. Moore, manager): W. J. Scanlan, in Myles Aroon, pleased a large audience 10; a good entertainment with excellent people. Edwin F. Mayo, in Silver Age, was booked for 14-16, but on account of late arrival could not place scenery 14, but will play 15 and 17, with matinee. Braving the World 18, 19, with matinee.——Capital City Opera House (J. S. Connolly, manager): Georgie Hamlin's co. week of 7. Rusco and Swift's U. T. C. 17-19.

COUNCIL BLUFFS.—Dohany Opera House (John Dohany, proprietor): A Night in Jersey co. 12; light business, but good satisfaction. Geo. H. Adams, in He, She, Him and Her, 14; fair sized audience. Keep it Dark 17; Old Homespun 20, 23.

BOONE.—Phipps' Theatre (Charles E. Phipps, manager): Cady and Maltby's Monte Cristo co., supporting Howard Hall and Bessie Leslie, gave a good performance of that play to a fair house 12. Owing to an open date 13, they presented Race for Election to a medium house. Miss Bessie Leslie, Howard Hall, Geo. Robinson, Grove Maltby, and Viola Hall are well known here, and received hearty applause for their meritorious work.—Items: Manager Cady informs me that he has a new French society play which he will soon produce. I wish to thank the entire co. for courtesies extended during their stay.—G. D. Johnson, of The Old Homespun co., was in town 12, arranging for his co. 16. They display some fine paper. The house programme has made its appearance, and looks fine.—Boone is one of the best theatrical towns in the State, having 10,000 population, covering an area of four square miles. Three theatres; Phipps', Goetzman's and the West Side. All professionals coming here, unite in saying Boone furnishes the best accommodations of any city of its size in the State.

OTTUMWA.—Nellie Walters in Criss Cross, played to good business 3. W. J. Scanlan, in Myles Aroon, had excellent business 9. Chas. Gardner, in Fatherland, to fair business 10. Milt G. Barlow, in Three Wives to One Husband, to fair business 11.

FORT MADISON.—Fort Madison Opera House (E. Alton, manager): Beach and Bowers' Minstrels 12; large and well-pleased audience.—Item: Manager Washburn, of the Burlington Grand, was in this city 12, looking after his real estate interests. He says business at his house is good, and that he has a fine line of attractions booked.

BURLINGTON.—Grand Opera House (R. M. Washburn, manager): W. J. Scanlan in Myles Aroon to splendid business 12. Happy Cal Wagner's Minstrels 16; moderate business.

MARSHALLTOWN.—The Odeon (H. J. Howe, manager): George Ober in Homespun to good business 15.

KANSAS.

HERRINGTON.—Herington Opera House (Geo. C. Moser, manager): Rusco and Swift's Uncle Tom's Cabin to big business 3.

WINFIELD.—Winfield Grand (T. B. Myers, manager): Criterion Dramatic co. in Two Orphans and Hazel Kirke 1, 2. Charlotte Thompson in Jane Eyre had a fair house 9.

TOPEKA.—Crawford's Opera House (L. M. Crawford, manager): The Criterion Dramatic co. week closing 12.——Grand Opera House (C. F. Kendall, manager): She 19.——Item: Melville B. Raymond, the recent manager of the Grand Opera House, has resigned to take the business management of the Noble Outcast co. The management of the house for the present will be in the hands of C. F. Kendall, the proprietor, who has certainly had enough experience by this time to manage the theatre himself as well as anyone else could.

ATCHISON.—Price's Opera House (L. M. Crawford, manager): Shubert Quartette drew good house 12. Three Wives to One Husband 17; fair audience.

LEAVENWORTH.—Crawford's Opera House (L. M. Crawford, manager): Three Wives to One Husband to a fair house 15.

ARKANSAS CITY.—Fifth Avenue Opera House, (J. W. Crawford, manager): Charlotte Thompson in Jane Eyre pleased a good audience 8. Frank Mayo in Davy Crockett disappointed a small house 14. John Dillon 19. Newton Beers in Enoch Arden 22.

FORT SCOTT.—Opera House (W. P. Patterson, manager): Sutton's U. T. C. co. drew a light house 12. Charlotte Thompson in East Lynne had a fair sized house 13. Ranch King 28.

WICHITA.—Crawford's Opera House (L. M. Crawford, manager): Rainy weather and a fair house greeted Frank Mayo 15.

KENTUCKY.

PADUCAH.—Morton's Opera House: W. J. Scanlan in Myles Aron drew a packed house 15.

LEXINGTON.—New Opera House (Scott and Mann, managers): The Twelve Temptations played to crowded houses, and many were turned away 10. Mac Collin Opera co. drew good houses week of 14. Co. fair.

GEORGETOWN.—Barlow's Opera House (J. W. Keller, manager): Clint G. Ford in Monte Cristo drew a crowded house 14. He also presented True Devotion, a sparkling comedy, 15.

HENDERSON.—Opera House (R. E. Cook, manager): W. J. Scanlan in Myles Aroon 14; crowded house.

OWENSBORO.—Temple Theatre (Morton Watkins and co., managers): Mattie Vickers 9-12. S. R. O sign out nightly.

MAYSVILLE.—Washington Opera House (Harry Taylor, manager): Hettie Bernard Chase presented The Little Coquette to a good house 15. Performance enthusiastically received.

LOUISIANA.

MONROE.—Garrettson's Opera House (J. B. Garrettson, manager): Lillian Lewis and her excellent co. in As in a Looking Glass to a large and very appreciative audience 9.

SHREVEPORT.—Grand Opera House (Leon M. Carter, lessee and manager): Lillian Lewis to crowded houses 10-12. Duncan B. Harrison in The Paymaster 14 to $531. Playing against Sell's Circus.

MAINE.

PORTLAND.—Theatre (C. H. Newell, manager): Kiralfy's Lagardere, minus all the bewildering scenery, bewitching ballets and beautiful marches, gave a good presentation of The Duke's Motto to fair-sized houses 23-26.

MASSACHUSETTS.

WALTHAM.—Music Hall (W. D. Bradstreet, manager): That a co. of such recognized merit and ability as A. M. Palmer's, presenting in all its completeness a play of such worth, excellence and interest as Captain Swift, is obliged to play to a mere handful of people, as they were in the city 14, is a positive affront to all that is best in the drama and a disgrace to those of our community who profess to patronize it. The performance was one of the best ever seen in this city. Arthur Forrest gave a capital impersonation of the title role and Wright Huntington as Mr. Gardiner does better work than ever. Rose Eytinge is too accomplished and well known an actress to need my commendation. J. H. Wallick, with a co. in support larger and of better material than heretofore, gave a good performance of The Cattle King 17.

LYNN.—Proctor's Theatre (A. H. Dexter, manager): The Two Sisters 10-12; very good business. Redmund-Barry co. in Hermine 14-16 to moderate sized houses. Alone in London will finish out the week.——Music Hall (J. W. Caverly, manager): Flora Crowell week of 7 to fair business. Irish National Concert co. to a large house 13. Struck Gas 14-16; light business. Muggs' Landing is the remaining attraction for the week.

MARLBORO.—Marlboro Theatre (F. W. Riley, manager): Struck Gas played to good business 12. Bandit King 16; fair business. The Irish National Concert co. gave an excellent concert to a small house 17.

SOUTH FRAMINGHAM.—Elmwood Opera House (E. E. Marden, manager): Dan Daly in Upside Down to light business 12. Shadows of a Great City to a packed house 17.

BROCKTON.—City Theatre (W. W. Cross, manager): The Dark Secret co. filled the house the last two nights 11, 12; George Hosmer received a curtain call at each performance. Alone in London, with Lizzie Leigh as Nan, was well presented to a good-sized audience 15. Maggie Mitchell in Ray, supported by Charles Abbott and a capable co., had a good house 17.—Item: Four gentlemen connected with the Bijou Theatre of Boston, were in this city this week, looking for an available place of amusement in which to establish a branch of their Boston house.

FITCHBURG.—Whitney's Opera House (C. H. Dunn, manager): Kiralfy's Lagardere 11; good business. Shadows of a Great City also had a large house 16. The scenery used by both cos. is very fine.

AMESBURY.—Amesbury Opera House (Fred Hooker, resident manager): Muggs' Landing 15; fair house. The Dalys in Irish Heads and German Hearts pleased a fair house 16. Redmund-Barry co. 26.——Item: C. W. Currier, the manager of the Jay Hunt co. was in town 16 and speaks in glowing terms of the success of his co.

CHELSEA.—Academy of Music (James B. Field, manager): A Rag Baby had a packed and delighted house 11. Floy Crowell, supported by Ed. Dudley and her excellent co. 14-16; good business.

NORTH ADAMS.—The Wilson Opera House (T. E. Swift, manager): Mora closed a week here to S. R. O. nightly. Star and co. excellent.

WESTFIELD.—The Opera House (P. W. Howe, manager): Thomas E. Shea in repertoire 14-16 drew but moderately well; the star was exceptionally good and his support acceptable. They gave unbounded satisfaction.

TAUNTON.—Music Hall (A. B. White, proprietor): Charles Erin Verner in his version of Shamus O'Brien to a fair house, 15. Captain Swift 16. Rose Eytinge's Mrs. Seabrook was very fine. The annual musical festival occurs this week and all will be bustle in musical circles.

LOWELL.—Opera House (John F. Cosgrove, manager): Lagardere 10 to S. R. O. Julia Marlowe in As You Like It and Twelfth Night 11, 12; large and fashionable audiences. Ludwig Concert co. had a packed house 13. Bostonians in Mignon 14; S. R. O. Two Sisters 15, 16; large attendance. Dany Daly 18, 19; Bennett and Moulton Opera co. 21 week.—Music Hall (A. V. Partridge, proprietor): Rose Eytinge and an excellent co. in Captain Swift, had poor patronage 11. Rag Baby to medium business 12. Struck Gas 18, 19. Redmund-Barry co. 24.—Huntington Hall (John F. Cosgrove, manager): The Cattle King delighted a large gathering 14, 15.

MILFORD.—Music Hall (H. E. Morgan, manager) Struck Gas pleased a large audience 4. The Two Johns to a large and appreciative audience 11. C. R. Verner as Shamus O'Brien, played to good business 17.

PLYMOUTH.—Odd Fellows' Opera House (F. Brown, manager): The Japanese Village is here week of 13 doing good business.——Davis Opera House (Stuart and Robbins, managers): House closed this week owing to Edith Stanmore canceling.

FALL RIVER.—Academy of Music (William J. Wiley, manager): Dan Mason in A Clean Sweep to poor business 11, 12. Boston Symphony Orchestral Club to a fair house 14. Arthur Forrest and Rose Eytinge played a return engagement in Captain Swift 15; best of satisfaction to a fair-sized audience. Dan Daly in Upside Down to poor business 17.

HOLYOKE.—Opera House (Chase Brothers, managers): Kiralfy's Lagardere 14; fair business. Maggie Mitchell to pleasing results 15. Ludwig Concert co. was received by a light house 16. James O'Neil in Monte Cristo to poor business 17. Mr. O'Neil has made a number of changes in his co. since last season, and I regret to say that the people with him are not as good as those of last season's co.——Item: Manager Chase has sold his drug business and has taken an office for his theatrical business at 70 Dwight Street. Mr. Chase will devote his whole time to his dramatic business.

LAWRENCE.—Opera House (A. L. Grant, manager): Two Sisters 14; good-sized house; co. first-class. The Bostonians in The Poachers drew a large and well pleased audience at advanced prices 15. Shadows of a Great City 18, 19 drew large audiences.

MICHIGAN.

MUSKEGON.—Opera House (Fred L. Reynolds, manager): Vernona Jarbeau in Starlight was greeted with a very large audience 10. Roland Reed in The Woman Hater drew a big house 20. A Bunch of Keys co. 25; light business.

BATTLE CREEK.—Hamblin's Opera House (E. R. Smith, manager): European Minstrels to a fair house 11; unsatisfactory performance.

LANSING.—Opera House (M. J. Buck, manager): Aiden Benedict played to a slim audience 14; Boston Quintette Club 18; McCarthy's Mishaps 19.

YPSILANTI.—Opera House (S. Draper, manager): Aiden Benedict in Fabio Romani 18; good house. Ferguson and Mack's Comedy 20, 28.

ANN ARBOR.—Grand Opera House (A. J. Sawyer, manager): Robert Mantell presented Monbars to a large and very enthusiastic audience 14; he was called before the curtain after every act. McCarthy's Mishaps 17; Will o' the Wisp 22.

MANISTEE.—Opera House (P. J. Miller, manager): A Bunch of Keys to good business 14.

OWOSSO.—Salisbury's Opera House (F. Ed. Kohler, manager): Bunch of Keys to fair business; audience dissatisfied. Vernona Jarbeau in Starlight played to a small but enthusiastic audience 14.

JACKSON.—Hibbard Opera House (James Green, manager): Ida Van Cortland Dramatic co. closed a week's engagement 12; business fair. Donnelly and Girard in their laughable absurdity, Natural Gas delighted a large house 14; the burlesque work of Messrs. Donnelly, Girard and Sullivan is extremely funny. McCarthy's Mishaps by the Ferguson and Mack Comedy co. to fair business 16; the dancing of Lizzie and Vinie Daily deserves special mention.

GRAND RAPIDS.—Redmond's (E. R. Salter, manager): The Gillette Family and Scofield's Flashes have had large houses this week; the bicycle riding of the Gillettes was wonderfully good while Mr. and Mrs. Charles Scofield's banjo playing was of a high order.——Item: Charley Scofield, of the Gillette Family, is a Grand Rapids boy, and has been kept busy shaking hands with his friends.

KALAMAZOO.—Academy of Music (B. A. Bush, manager): Roland Reed in The Woman Hater had a small house 12. This is the first poor business Mr. Reed has done in Kalamazoo in some years. Ida Van Cortland opened a week's engagement 14: The Fugitive 30; Rice's Corsair 21.——The Grand (W. R. Coleman, manager): European Minstrels filled the house at popular prices 12.

EAST SAGINAW.—Academy of Music (Clay, Powers and Buckley, managers): Aiden Benedict in Fabio Romani drew a small audience 12. Donnelly and Girard in Natural Gas packed the house 16. Theodore Thomas 21.

DETROIT.—Miner's Grand Theatre (C. A. Shaw, manager): King Cole H. 14-16; fair business. Jarbeau in Starlight 17-19 to good business. Richard Golden week of 21.——Whitney's Grand Opera House (C. H. Garwood, manager): P. F. Baker to splendid house week closing 19; he is a great favorite here. Mr. Baker and his late partner, T. J. Farron, made their first hit at the old Theatre Comique in this city in Little Fraud. The Devil's Mine week of 21.——Detroit Opera House (C. J. Whitney, manager): Kate Castleton in A Paper Doll 14-16; good business. Natural Gas flowed to immense business 17-19. Roland Reed 21, 22 in The Woman Hater; Boston Ideals 23-26.

MINNESOTA.

MINNEAPOLIS.—Grand Opera House (I. F. Conklin, manager): A large and fashionable audience attended the performance of Jocelyn 14. Rose Coghlan's impersonation of the title role was strong. John T. Sullivan as Prince Saviani, acted admirably throughout and divided the honors with the star.——Harris' Hennepin Avenue Theatre (S. H. Friedlander, manager): Passion's Slave was presented to a small house 14. Fine scenery and mechanical effects.——Bijou Opera House (Frank L. Bixby, business manager): Chip o' the old Block packed this theatre 14.——Item: Pence Opera House will re-open as a vaudeville and variety house soon.

WINONA.—Opera House (Shepard and Hitzker, manager): Edward Harrigan appeared as Old Lavender 8. His support is very strong. Joseph Sparks and Hattie Moore deserve special mention. The Silver King to a light house 18.

RED WING.—Opera House (George Wilkinson, manager) Macoy and Mahara's Silver King co. to fair business 7. Co. large. McCabe and Young's Operatic Minstrels gave the best musical entertainment seen here in years, to a large house.

MANKATO.—Grand Opera House (A. G. Bierbauer, manager) Marlande Clarke and Millie Stal-

feed in The Silver King, played to a good house 15. McCabe and Young's Minstrels 22.

ST. PAUL.—NEWMARKET THEATRE (L. K. Scott, lessee and manager): Mrs. George S. Knight 13-16; fair business. Rose Coghlan in Jocelyn and Peg Woffington drew large and delighted audiences 17-19. ——HARRIS' THEATRE (Walter Dean, manager): Around the World in Eighty Days was presented by the W. J. Fleming co. to good business, week closing 19.——OLYMPIC THEATRE (W. J. Wells, manager): A good olio and the laughable burlesque on the comic opera Patience was presented to fine business week closing 19.

MISSISSIPPI.

ABERDEEN.—TEMPLE OPERA HOUSE (R. L. Hatch, manager): Goodyear, Cook and Dillon's Minstrels opened the season at this house 12 to a fair but dissatisfied audience. Lost in London 21.

GREENVILLE.—GREENVILLE OPERA HOUSE (J. Alexander manager): George Wilson's Minstrels 9; business large. Lost in London 11; light house.——ITEM: E. L. Roy of this city goes out as manager of Crosby and Hayden's Original Colored Minstrels.

VICKSBURG.—OPERA HOUSE (Plaza Co., managers): George Wilson's Minstrels gave a delightful entertainment to S. R. O. 8. The Paymaster 15.

JACKSON.—Newton Beers' Lost in London co. played to a large and appreciative audience 14. Agnes Herndon 21-22.

WEST POINT.—OPERA HOUSE (Levy and Trotter, managers): Fair-sized house greeted the Goodyear, Cook and Dillon's Minstrels who opened the season here 22.

MISSOURI.

KANSAS CITY.—COATES' (M. H. Hudson, manager): Rosina Vokes and her splendid co. drew excellent houses 14-16. Miss Vokes, by her charming manner and excellent acting, has become quite a favorite here.——GILLIS' (Hudson and Thomas, managers): Minnie Maddern in Featherbrain did not draw the houses she and her co. would have done in some of her old plays. To those who have seen Miss Maddern in Caprice, Featherbrain was somewhat of a disappointment. Miss Maddern has an excellent co., and each member sustains his part well, but the play does not seem to afford an opportunity for the work they are capable of doing. Business throughout the week was only fair.——WARDER GRAND (L. M Crawford, manager): Charles A. Gardner in Fatherland and Karl the Peddler drew good houses week closing 12.——MIDLAND (Keiler and Lodge, managers): The MacLean and Prescott co. in repertoire did the banner business for the season of this house week closing 12, and that at advanced prices. On the opening night the house was packed to overflowing, and the S. R. O. sign hung out before eight o'clock. The feature of the engagement was the presentation of Othello, where Miss Prescott assumes the role of Iago. The skill with which she portrays Iago is very remarkable.——ITEMS: W. H. Thomas has retired as business manager of the Midland, and J. J. Lodge, known among his friends as "Jack" Lodge, formerly leading man with P. F. Baker's co., has taken his place. Mr. Lodge is a man of a wide and varied experience in theatrical business, and no doubt will prove successful in his new position. We wish him success.—Mrs. J. J. Lodge, known on the stage as Mamie Earle, and formerly leading lady with P. F. Baker's co., is here with her husband, and will remain in the city during the season. She has her little girl, who made such a hit as Little Lotta in the Spider's Web, with her. Neither will appear on the stage this season.—Quite an accident happened to the gorgeous drop-curtain at the Warder Grand during one of the performances of Dear Irish Boy. A heavy piece of scenery fell against it tearing quite a hole. It was feared that it would ruin the curtain, but it has been repaired so that it does not show much.

MEXICO.—KARRICH'S OPERA HOUSE (A. G. Armstrong, manager): Mugg's Landing played to fair business 14.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): MacLean-Prescott co. gave a fine performance of the Winter's Tale to a small house 12.——PROGRAMME: Watson and Price have gotten out a new house programme that is a credit to its designers and a delight to the patrons of their cozy little theatre.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Karl Gardner 11, 12; John Dillon 14; both to fair business.——GRAND OPERA HOUSE (L. R. Close, lessee): Martin Hayden drew fair houses 10-13.

MACON.—JOBSON OPERA HOUSE: An elegant new theatre will be opened 31 by Dan Sully in Daddy Nolan. Con Conroy and co. Nov. 1; Corner Grocery 2. The advance sales for the opening night have reached $2,500. This theatre cost upwards of $30,000; has a seating capacity of 800, with stage 26x57 feet; opening 25x30; six dressing-rooms, eleven sets of scenery; heated by hot air and lighted by gas.

JOPLIN.—HAVEN OPERA HOUSE (H. H. Haven, manager): Ruble's Dramatic co. played week ending 5 to fine business. Queen Ester 11, 12 by home talent. Charlotte Thompson 14; good house.

MONTANA.

HELENA.—MING'S OPERA HOUSE (John Maguire, manager): City Directory 11, 12; crowded house at each performance, and all the old favorites were warmly welcomed. The young women of the co., with May Yohe in the inevitable lead, are one and all charming in voice and personal appearance. Even with such good, all-round comedians as Charley Reed, Harry Standish, Will Collier and W. H. Mack in the cast, it is impossible not to give first honors to Ignacio Martinetti.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (Robert Mc Reynolds, manager): He, She, Him and Her co. entertained a fair but top-heavy house 10.——ITEM: The Opera House is being better patronized this season, owing to a finer class of attractions than was provided last season.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (Steve Reynaud, manager): Thomas W. Keene presented Julius Cæsar before a large house 12; he appeared in the role of Brutus and had good support. Jane Coombs in Bleak House 18.

LINCOLN.—FUNKE'S OPERA HOUSE (Crawford and McReynolds, managers): Thomas Keene tested the capacity of the house in Richelieu 9; Rose Coghlan in Jocelyn 10; the co. was fair but the plot of the play seems disconnected and the interest flags when Miss Coghlan is not before the audito. George H. Adams and Toma Hanlon in He, She, Him and Her 12. Lost in New York did light business 14-16.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): A Night in Jersey gave good satisfaction to a fair audience 10; the performance was repeated 11 to poor business. Hunt's Comedy co. opened a week's engagement 14 in Kathleen Mavourneen to a good house.

OMAHA.—BOYD'S OPERA HOUSE (Boyd and Haynes, managers): Local musical attractions 10-12; W. H. Crane in On Probation first three performances, 14-16, and Papa Perrichon and The Balloon the last night. Standing room was at a premium the opening night, and other dates in the engagement drew paying houses. One well received a return for his money in the strong cast, beautiful stage setting, superb scenery and the handsome costumes; but we can draw the line there, for On Probation is by no means Mr. Crane's strongest play.——GRAND OPERA HOUSE (J. W. Miner, local manager): Lost in New York to fair business 7-12; Dan McCarthy in The Dear Irish Boy to good houses 14-16.

PLATTSMOUTH.—WATERMAN OPERA HOUSE (J. P. Young, manager): George H. Adams 11 to fair business.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): Isabelle Morris presented Hazel Kirke, East Lynne and The Great Divorce Case to poor houses 5-7. Nellie McHenry pleased a small audience in For Sweet Charity 8.

NEW HAMPSHIRE.

NASHUA.—NASHUA THEATRE (A. H. Davis, manager): Shadows of a Great City played to light business 14. The co. is a good one and deserved better patronage. L. Saardere was presented by Kiraly's co. to the largest house of the season 17.

EXETER.—EXETER OPERA HOUSE (J. D. P. Wingate manager): The Manly Burlesque co. in Little Don Juan had a full house. With the exception of Miss Stanley the co. was below the average. Jay Hunt and a strong co. was booked for three nights week closing 19, but owing to poor attendance they appeared only two nights the first in A Royal Flush and on the second Rip Van Winkle.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): A large and well pleased audience witnessed The Shadows of a Great City 13. The Two Sisters was presented by a fine co. to good business 17.——GUNTHER'S OPERA HOUSE (Dickinson Brothers, managers): The Boston Comedy co. opened 14 in Liverpool by Night and has played to light business during the week.——ITEM: Harry Sayers was in town this week in the interest of George Thatcher's Minstrels. Manager Harrington has booked this co. to open his house next season.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): The Dalys in Irish Heads and German Hearts had a small house 15. The Redmund-Barry comb. in Herminie played to a big house 17, and as usual gave good satisfaction.——FRANKLIN THEATRE (J. P. D. Wingate, manager): The Muggs' Landing co. filled a return engagement to good business 14. A Rag Baby had a small house 17.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Dan Mason's co. in A Clean Sweep did a fair business last week. Primrose and West's Minstrels matinee and evening of 20 drew big houses at advanced prices. Mme. Neuville and her son Augustin 21 for three nights, followed by Vaidis Sisters' Novelty co. Next Sunday Corinne's engagement commences.——CRONHEIM'S THEATRE: Good business was the rule last week. This week John and Lucille Grieves and a good co. in Our Sunny Southern Home. Shefter and Blakely have been added.——Captain Boyle's Knickerbocker Garden is packed every night by the lovers of athletics in this and neighboring cities.——ITEMS: H. R. Jacobs was here for the minstrel performance. He expresses himself very much pleased with the volume of business transacted at his house. He says that Corinne is a phenomenal drawing card.—Al. Decker, well known here, is now stage-manager of the Brooklyn Gaiety.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Oliver Doud Byron in Across the Continent to good business, 12. Rice's Evangeline had fair houses 14, 15.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Stetson's Uncle Tom's Cabin co. to good business 12. Oliver Byron in Across the Continent 14. Fair house; the very stormy night kept many from attending. Performance very good. Prof. J. M. Hagers' drama The Great Republic 17-19, assisted by local talent for the benefit of the library of the public schools. A very fine entertainment to crowded houses nightly.

PATERSON.—JACOBS' OPERA HOUSE: Sweet Lavender 14-16. Business large. The St. Felix Sisters in A Royal Hand 17-19. Good business and general satisfaction.——PHILION'S THEATRE (A. Philion, manager): May Howard's Burlesque co. turned people away nightly 14-19. Irwin Brothers Big Specialty combination week of 21.——ITEM: John Van Size of this city will be in the box-office with the John L. Sullivan Combination.

NEWARK.—MINER'S NEWARK THEATRE: Clara Morris in La Dame aux Camelias was greeted with well-filled house at every performance during week closing 19. Jim the Penman week of 21.——GRAND OPERA HOUSE: Blue and the Gray was very enthusiastically received during week closing 19. Handie and Von Leer week of 21.——WALDMAN'S OPERA HOUSE: Harry Kennell's co. pleased large houses during the week closing 19.

NEW YORK.

ALBANY.—The conclusion of Marie Wainwright's engagement in Twelfth Night at Proctor's Theatre was quite as successful as the beginning, and unstinted praise for the work of this charming artist was heard on all sides. On Saturday she was suffering from illness, but despite that fact she went through the two performances with entire satisfaction. Nadjy and Erminie were the bill at Proctor's 14-16, and their reputation proved so potent as to attract large audiences to every performance. It has been my lot to see a great many miserable performances, many of which have been sat out in the hope that something good might possibly come before the end. Two acts of Nadjy, however, were enough, and it required too much courage to face Erminie with the same co. It is a fact easily understood that "transients" make up a great bulk of metropolitan audiences, else Nadjy could scarcely have enjoyed the run it had at the Casino. Stupid is a good word with which to qualify its book, and commonplace will do very well in regard to the music. Mediocrity is the appellation for the cast. Numbers of pretty girls in the chorus, beautiful costumes and handsome stage furnishings may make a comic opera in some localities, but it fails of effect in old Albany. Why the Casino management should endanger its reputation by sending out such cos. with the home indorsement is difficult to conceive. With Erminie the cast did a little better work, but that is even faint praise. Carroll Johnson in The Fairies' Well at Proctor's 17-19, but only a fair business was the result. The play is an entertaining one in its way, and the star proved himself the possessor of considerable ability. The Conreid Opera co. in The King's Fool 21-23; Evangeline 24-26. At Jacobs' Opera House another play of the Emerald Isle was the reigning attraction last week. True Irish Hearts was its title, and it turned out to be a very pleasant little work; of no startling merit, it is true, but then it was certainly entertaining and it played a fairly successful week. Gillette's Legal Wreck week of 21.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (Charles A. Bird, manager): The house has remained dark the entire week, but our theatregoers will fare right-royally next week, when we shall have Little Lord Fauntleroy 24, and Jannaschek 26.

BUFFALO.—ACADEMY OF MUSIC (Mc 2b Bros., managers): Little Lord Fauntleroy packed the house 17-19. Tommy Russell as his Lordship fills the role to everybody's satisfaction. Ray Maskell relieved him at a couple of performances. Victoria Vokes and the Carleton Opera co. week of 21.——The STAR THEATRE (Meech Brothers, managers): Lewis Morrison's Faust was last week's attraction, and a worthy one. The audiences were good. Julia Marlowe opened 21.——CORINNE LYCEUM (Jacobs and Kimball, managers): Barbour Brothers' Minstrels week of 14 were well patronized. There is nothing noteworthy to the performance. My Partner week of 21.——COURT STREET THEATRE (H. R. Jacobs, manager): Nelson's Vaudeville co. gave an excellent performance week closing 19.——ITEMS: Rose Hill's Folly co. took a week's leave of the defunct Gaiety Theatre last week and did good business.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Prisbie, manager): J. K. Emmet in Uncle Joe 14 to fine business. Atkinson's Peck's Bad Boy co. pleased a good house 15.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): Twelfth Night, as presented by Marie Wainwright and a good co., drew good houses 14-16.——GRISWOLD OPERA HOUSE (Jacobs and Proctor, managers): N. S. Wood in Out in the Streets turned people away week ending 19. The Burton-Stanley Operatic Comedy co. 21-23.

HUDSON.—OPERA HOUSE (E. Waldron, manager): Two to One drew small houses 15, 16. Supporting co. fair.

PENN YAN.—CORNWELL'S OPERA HOUSE (Geo. R. Cornwell, manager): Meyer-Thorne co. gave good performances of Stricken Blind 10-12. Miss and My Partner to light business. Little Lord Fauntleroy had a large and enthusiastic audience 16. Bad Boy 21.

SARATOGA SPRINGS.—TOWN HALL (Hill and Connars, managers): J. Z. Little's World co. 20.——PUTNAM MUSIC HALL (Abel Putnam, manager): The Julian Comedy co. week of 14 to only moderately filled houses.

GOUVERNEUR.—OPERA HOUSE (L. T. Sterling, manager): John S. Murphy in Kerry Gow was well received by a full house 16. Hon. Thomas M. Taylor, of New York, lectured on "Cranks" before a large audience 18.

ROME.—NEW OPERA HOUSE (Mark Davis, manager): The Fairies' Well 10; good business. Boston Emerson Star co. 23.——SINK'S OPERA HOUSE (W. S. Sink, manager): Our German Ward co. failed to please a small audience 16. Rose Hill's English Folly co. 24.

SYRACUSE.—WIETING OPERA HOUSE (P. H. Lehnen, manager): Two to One 17-19; light attendance.——GRAND OPERA HOUSE (H. R. Jacobs, manager): Little's World played to one of the largest weeks of the season ending 19. Dan McCarthy's True Irish Hearts week of 21.——SHAKESPEARE HALL (G. H. Wright, manager): The Bad Boy to fair houses last week.

SENECA FALLS.—DANIELS' OPERA HOUSE (E. J. Matson, manger): Gorman's Minstrels drew the best house of the season 11. Little Lord Fauntleroy 18; large audience.

CORTLAND.—CORTLAND OPERA HOUSE (S. S. Vail, manager): Little Lord Fauntleroy 19; packed house.

MEDINA.—BENT'S OPERA HOUSE (M. J. Martene, manager): Barlow Brothers' Minstrels 11; small house. Performance satisfactory.

GLENS FALLS.—GLENS FALLS OPERA HOUSE (F. F. Pruyn, manager): Adele Frost and Bennett Matlack week ending 19. A Celebrated Case, Ingomar and Ten Nights in a Barroom were presented, and on Saturday evening Irving's late London success, A Dead Heart. The finished acting of Miss Frost elicited rounds of applause at each performance.——ITEMS: Robert W. Hanington, of New York, is retouching the scenery in the Opera House.—Your correspondent is indebted to Manager J. M. Hickey and Bennett Matlack for a very pleasant call.

ONEIDA.—ONEIDA RINK (W. Gant, manager): Gilbert's Boston Ideal Uncle Tom's Cabin co. had a small house 11.——MONROE OPERA HOUSE (M. Cavana, manager): Phil S. and Nellie A. Greiner in The Bad Boy 12; rather poor attendance. Our German Ward 15. Fine street parade and band concert. Orchestra fine. Large attendance and good satisfaction.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Peck's Bad Boy, presented by Atkinson Comedy co., 14; light house. J. K. Emmet in Uncle Joe to the capacity of the house 16.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heintz, manager): Janauschek as Marianne in A Woman of the People 16; fair business.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): J. C. Stewart's Fat Men's Club to fair business 14. Mme. Janauschek in Meg Merrilies drew a large and fashionable audience 17.

CANASTOTA.—BRUCE OPERA HOUSE (Will E. Gant, manager): Gilbert's Uncle Tom's Cabin co. had a fair house 12. Unsatisfactory performance. With the exception of Harry Murkley, who doubled in Marks and Topsey, the members of the co. were plucked before they were ripe. Our German Ward had a full house 14. Play first-class. Band and orchestra the best that has visited this place this season. Frank E. Hall, formerly of Canastota, is with this co.

ROCHESTER.—LYCEUM THEATRE (John R. Pierce, manager): Large and enthusiastic audiences were present at each of the four performances 14-16 by the Madison Square co. J. K. Emmet in Uncle Joe filled out the week to crowded houses.——ACADEMY (H. R. Jacobs, manager): The Arabian Nights was presented last week to fine business. Little's World week of 21.——GRAND OPERA HOUSE (F. J. McCan, manager): The Pickpocket of Paris to medium-sized audience week of 14. Irishman's Love week of 21.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): The Till Family Concert and Rock Band co., from the Crystal Palace, London, had a small audience 14. Said Pasha, booked for 17, canceled. A better engagement West is said to have been the cause. Spider and Fly 21; Little Lord Fauntleroy 23.——MADISON AVENUE THEATRE (M. W. Smith, manager): Raynes and Prince's Right's Right to fair business 14-17. Performance, with few exceptions, poor.——ITEM: Thomas F. Shea was here 15 arranging for Little Lord Fauntleroy 23.—J. J. Rosenthal was here 16 arranging for Spider and Fly 21.

CANANDAIGUA.—GRAND OPERA HOUSE (Merrill and Lane, managers): Little Lord Fauntleroy did excellent business 15. Little Alberta Keen as the young lord gave a most pleasing performance and really deserved all the applause bestowed upon her. The rest of the cast was all that could be desired. German Ward co. 26.

SCHENECTADY.—CENTRE STREET OPERA HOUSE (Sherlock Sisters, managers): Atkinson Comedy co. presented Peck's Bad Boy to a big house 14. Fred Wenzel, a former Schenectady boy, impersonated the groceryman to perfection.——UNION OPERA HOUSE (F. T. Van Patten, manager): Al G. Sawtelle Comedy co. did poor business week of 12.

PO'KEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Tom Ricketts co. to good paying business 14-19. The house was packed to the doors 14. The star was enthusiastically received, and was presented with a large floral horseshoe. Sol Smith Russell in A Poor Relation 21; Rice's Evangeline 25.——ITEMS: John H. Mackay, formerly with the Deshon Opera co., has joined the Ricketts co. as advance agent and is doing good work.—The charming Marie Majilton gained many admirers by her graceful dancing and posing.—The operatic drama Duvar is a decided novelty and is certain to become a powerful drawing card.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN HALL: (Sam Miller, manager): Fisher's Cold Day co. 7; pleasing entertainment. Main Line 9. Good business and everybody pleased.

OXFORD.—OXFORD OPERA HOUSE (Meadows and Clement, managers): Gorton's Minstrels appeared for the second time at this house 18 to a good audience, and gave entire satisfaction.

OHIO.

DAYTON.—THE GRAND (Reist and Dickson, managers): The Twelve Temptations to medium business 10. Hallen and Hart made their first appearance 12 in Later On to a good-sized audience and gave the best of satisfaction. In the future they can safely count Dayton among their "good" towns.——THE PARK (Reist and Dickson, managers): Although this theatre has been crowded every evening this season, The Little Nugget will have the honor of playing the banner week to date, simply because they have turned more people away nightly, than anyone who has yet appeared, a fact which is a good criterion of their performance. H. C. Cawthorn is one of the cleverest Irish comedians seen here for some time.——MEMORIAL HALL, SOLDIERS' HOME (Samuel Henderson, manager): The Baldwin-Melville co. 15 in The Fargo Messenger to S. R. O. My Aunt Bridget 22.

CUES: Manager Larry H. Reist, with his usual generosity, kindly donated the use of the Grand Theatre orchestra and attaches, for a benefit tendered the members of the Dayton Dime Museum, who were left here with unpaid salaries by their managers Cole and Thomasson. Several Dayton celebrities will assist.—The Hallen and Hart co. arrived here during the morning of the 12 and suddenly made up their minds to go down to Cincinnati (sixty miles) and attend the matinee of My Aunt Bridget at Havlin's. After the performance they rushed to the depot, but missed the regular train by a few minutes and were compelled to charter a special train for eight people. The curtain went up at nine o'clock. The audience thought it was a clear case of "Later On," but they were amply repaid for their patience.—Fred E. Wright came in 16 in advance of A Midnight Bell 24. Fred has a host of friends here and is always busy shaking hands during his short annual visits.

WOOSTER.—QUINBY OPERA HOUSE (Lewis McClellan, manager): The Boston Quintette co. rendered a fine programme 12. Casey's Troubles played to a good attendance 14. Ullie Akerstrom 21, 22.——CITY OPERA HOUSE (George Kettler, manager): The Boy Tramp 4; good performance and fair business.

SPRINGFIELD.—GRAND OPERA HOUSE (Fuller Trump, manager): Hallen and Hart in Later On to a fair house 11. Edgar Selden 17 in Will o' the Wisp. Mr. Selden is a pleasing actor of the Scanlan type and his vocal abilities are excellent. Mrs. Tony Hart ably assisted the star.——BLACK'S OPERA HOUSE (Samuel Waldman manager): Little Nugget co. drew a full house 12 and kept the audience in excellent spirits throughout. Jennie Goldthwaite in the soubrette role was a pleasing feature.

URBANA.—BENNETT'S OPERA HOUSE (P. R. Bennett, Jr., proprietor): Deaves' Chaos Flat co. made such a hit 25 as to cause the patrons of the house to ask for a return date which will be made next week.——SQUIBS: E. M. Cady has taken the Frank Lindon Son of Monte Cristo co and will play it in repertoire, week stands at popular prices. The co. plays Date week of 21.—Miss Estella Weinstein, the champion lady rifle shot of Ohio, who with her parents has been summering here, returns to her home in Cincinnati next week. Miss Weinstein refused several offers from managers this season.—Prof. Francis Williams and his son Lou, who have been with Richards' Circus band three seasons, have canceled and are now at home here.—Everett Gould and sister, Mrs. W. L. Furaman, of the Chaos Flat co. observed their birthday here 25. The co. participated in the pleasant event. Mr. Gould and Mrs. Furaman each received a diamond ring from their mother and sister in New York.

FINDLAY.—DAVIS OPERA HOUSE (R. C. King, manager): Draper's Uncle Tom's Cabin to light business 14. Beacon Lights did well 16. Will o' the Wisp 19.——ITEMS: G. C. Rogers, lessee of Davis Opera House, has severed his connection with a theatre at Amsterdam, N. Y.—The old Pavilion Theatre, which closed its season, has been torn down (what was left of it).

MT. VERNON.—WOODWARD OPERA HOUSE (L. G. Hunt, manager): House dark. Harry Linden in Son of Monte Cristo booked for 16 failed to appear.——ITEM: Manager Hunt's latest improvement, a patent ticket board, manufactured by George B. Donavin of Marion, O., is very useful for reserved seat sale.

WARREN.—NEW WARREN OPERA HOUSE (P. L. Webb, manager): Ullie Akerstrom to good houses 14, 15.

WELLSVILLE.—COOPER OPERA HOUSE (W. D. Wade, manager): Barlow Brothers' Minstrels 23. Si Perkins 28.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): The Fisk University Jubilee Singers to a packed house 11. J. B. Polk in The Silent Partner had a large and select audience 15. Co. good.

NEWARK.—OPERA HOUSE (J. H. Miller, manager): Hallen and Hart in Later On delighted a large house 10. Casey's Troubles 16; fair business.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Ferguson and Mack in McCarthy's Mishaps delighted a large audience 11. The singing was very good. So well was it liked that a return date is to be played. The same old Uncle Tom's Cabin made its annual appearance 14 to a large house. Better productions of the piece have been seen here. J. C. Stewart's Fat Men's Club played to a big house 15. There has been no change in the piece since its last production here. Ullie Akerstrom opened a two nights' engagement 16, presenting Annette, the Dancing Girl the first night and Renah, the Gypsy's Daughter the second night.——ITEM: The eyes of the theatregoers were brightened at the opening performance this week by gazing on a new scene which had been painted on the old curtain. It is the work of Mr. B. Marshall, of this city, and it speaks well for that young artist.

CANTON.—SCHAEFER'S OPERA HOUSE (Louis Schaefer, manager): Casey's Troubles 12; crowded house. U. S. Mail co. 14; fair business. Pat Men's Club drew a crowded house as usual 16.

DEFIANCE.—MYERS' OPERA HOUSE (W. E. Belmer, manager): Standard Theatre co. week of 14.

MARION.—MUSIC HALL (James Sargeant, manager): Edgar Selden splendidly presented Will o' the Wisp to a crowded house 12. Strong co.

MANSFIELD.—MEMORIAL OPERA HOUSE (Cobb and Boyle, managers): The Castaways co. had a small audience 12. Play and co. rather weak. Agnes Wallace Villa appeared in The World Against Her before a small but appreciative audience 15. Ullie Akerstrom 23, 24.——MILLER'S OPERA HOUSE (Miller and Dittenhoefer, managers): Charles A. Loder's Hilarity co. was liberally patronized 10. Casey's Troubles drew a crowded house 15. Lillian Kennedy made a hit with her songs and dances. Alfred Kelcey as Casey was good; remainder of the co. fair.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Rutter and Ilg, managers): C. A. Loder's Hilarity co. 11; fair business. Kate Castleton 12; good house. Adelaide Moore 14, 15; light business.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, proprietor and manager): Edgar Selden gave fair satisfaction to a small audience 11. J. B. Polk delighted a small audience 14. A large and appreciating house witnessed J. C. Stewart's Fat Men's Club 17.

DESHLER.—BAER'S OPERA HOUSE (Will Gard, manager): S. Draper's Ideal Uncle Tom's Cabin co. had a full house 17.

LANCASTER.—CHESTNUT STREET OPERA HOUSE Frank Matt, manager): The Riley Dramatic co. concluded a week's engagement 12.

HAMILTON.—MUSIC HALL (William H. Morner, manager): Baldwin-Mellville Dramatic co. to crowded houses 7-14. Will o' the Wisp co. 16; fair business. Stewart's Fat Men's Club 22.——ITEMS: Thomas A. Smith has leased the Opera House and will commence to remodel at once so it will be ready for next season.—Music Hall has a new drop curtain painted by Armbuster of Columbus, O. It is a beauty.

COLUMBUS.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): The Said Pasha engagement was a success in every respect 10-12. The Burglar drew a fair house 14-16.——GRAND OPERA HOUSE (Miller Brothers, managers): Monroe and Rice and their clever co. are playing to big business. Beacon Lights week of 21.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): Ferguson and Mack in McCarthy's Mishaps to slim houses 14, 15. Robert Mantell to S. R. O. 16. Kate Castleton in A Paper Doll 17; fair house. Madison Square co. in The Burglar to good houses 18, 19.——PEOPLE'S: Loder's Hilarity had packed houses last week. Austin's Novelty co. week of 21.

LEETONIA.—FORNEY'S OPERA HOUSE (M. T. Forney, manager): Kindergarden co. 30; fair-sized audience. George Edgar, supported by Minnie Milne, gave excellent satisfaction 10.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Hettie Bernard-Chase 14; big business. Casey's Troubles 19.——MENTION: Manager Grimes has booked for the season first-class cos. only, and our theatregoers will certainly respond.

CIRCLEVILLE.—CIRCLEVILLE OPERA HOUSE (Charles H. Kellstadt, manager): Stetson's U. T. C. co. 12, to good business. Will o' the Wisp co. 14. Good co. and satisfactory business.

BELLAIRE.—ELYSIAN OPERA HOUSE (T. C. Cochren, manager): Little Nugget drew a large house 10.

LONDON.—HIGH STREET THEATRE (W. H. Chandler, manager): Stetson's Uncle Tom's Cabin co. 12; big house. This co. gave the poorest presentation of this venerable chestnut ever witnessed here.

NEW PHILADELPHIA.—MUSIC HALL (Sharp Brothers, managers): The Milne-Edgar Dramatic co. had a large house 12. They presented Prudence Rudd and Old Tom's Ward.——ITEM: J. C. Grimes sold out his interest in Music Hall last week to John Sharpe and William Sharpe, who are now the exclusive managers of Music Hall, under the firm name of Sharpe Brothers.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Ada and Rillie Deaves had a fair sized audience 15. Chaos Flat is very weak. J. C. Stewart's Fat Men's Club drew a good audience 18. Kate Castleton had good business 19.

WASHINGTON, C. H.—OPERA HOUSE (Smith and Silcott, managers): Casey's Troubles to crowded and disappointed house 18.

NORWALK.—GARDINER'S MUSIC HALL (S. S. Levey, manager): Robert Mantell in Monbars 17; large house.

MIDDLETOWN.—BIJOU OPERA HOUSE (J. C. Brereton, manager): Edgar Selden in Will O the Wisp 15; large and fashionable audience. Zozo 20.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, proprietors): Minnie Milne to light business 16-17. Si Perkins 20.

ZANESVILLE.—Joseph K. Polk presented The Silent Partner to a fair-sized audience 16. Said Pasha 24.

PENNSYLVANIA.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Two Old Cronies to fair-sized audience 11; performance excellent and gave general satisfaction. Hans the Boatman to a crowded house 15.

CARBONDALE.—OPERA HOUSE (J. O'Hearn, manager): Louis James in Virginius to a large and highly pleased audience 12. Fairies' Well co. to a full house 14. Howarth's Hibernica to a big house 16. Edmund Collier and May Wheeler in Woman Against Woman 17; light house.

CONNELLSVILLE.—NEWMYER'S OPERA HOUSE.

(Charles P. Hood, manager): Haverly-Cleveland Minstrels to good business 2. Only a Farmer's Daughter pleased a fair-sized audience 7.

M'KEESPORT.—WHITE'S OPERA HOUSE (A. W. Van Anda, manager): Adelaide Cherie in Only a Farmer's Daughter to good business 11. Howell and Gerbert's Kindergarden co. played to the capacity of the house 12. A Social Session drew a packed house 15.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, proprietors): Under the Lash was well received by a good house 10. The Fat Men's Club pleased a large audience 11.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Adams Stock co. closed a very successful week's engagement 12. The S. R. O. sign was out nightly long before 8 o'clock. Mr. Adams and Miss Burnham certainly have hosts of friends here. Evangeline was presented 16 before a packed house. The strongest co. thus far this season.——PERSONAL: James Reagan, of South Bethlehem, popular here as a song and dance artist, has been engaged for the Adams Stock co. and joined them at Easton 14. Mr. Reagan possesses a rich tenor voice and will make his mark in the profession.

PHILIPSBURG.—OPERA HOUSE (A. B. Herd, manager): The Woodhull-Arnot co. in Uncle Hiram 7 to S. R. O., many people being turned away. Dan'l Boone 12 to a packed gallery and comfortably filled down-stairs. Two Old Cronies 16; Si Perkins 22.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, lessees and managers): World Against Her drew a fair audience 7.——OPERA HOUSE (Ott and Rea, lessees and managers): Rhinehart Sisters had large business week of 14.——PERSONAL: J. Elmer Grim, the pianist of the co., is an old Beaver Falls boy. He received a hearty welcome.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Charles Arnold in Hans the Boatman to large and appreciative audience 16. The Boy Tramp 17; light business, owing to counter attractions.

WARREN.—LIBRARY HALL (W. A. Alexander, manager): Arthur Rehan's co. in Surprises of Divorce gave a very pleasing performance to a good house 17.

SHAMOKIN.—G. A. R. OPERA HOUSE (John P. Oder, manager): Hans the Boatman, a very clever pretty little play, well put on, drew a fair-sized, well satisfied audience 14. Madame and Augustin Neuville to fair business 25, 26.

FREELAND.—FREELAND OPERA HOUSE (W. J. Dupes, manager): The house was crowded to overflowing to witness Madame and Augustin Neuville in The Boy Tramp. Woman Against Woman 25.

LOCKHAVEN.—OPERA HOUSE (J. M. Farnsworth, manager): The season was opened here 10 by the Louise Arnot co. in Uncle Hiram to an immense house, standing room being at a premium long before the curtain rose. The audience was very much pleased with the entire co., especially so with the band and orchestra, which was pronounced the best ever heard in this house. Two Old Cronies drew a large and enthusiastic audience 12. Si Perkins 16.——ITEM: The Opera House in this city has been greatly improved since last season. The interior has been handsomely painted, the stage and dressing-rooms enlarged, new scenery and chairs added, which makes the house present a very handsome appearance, and our people can now boast of having as cosy an opera house as any in the State, and will be able to see plays that would not stop here before on account of the small stage and poorly arranged house.

MEADVILLE.—ACADEMY OF MUSIC (R. A. Hemstead, manager): Ullie Akerstrom closed a successful engagement of three nights to good business 12. Surprises of Divorce by Arthur Rehan's co. pleased a moderate-sized audience 15. That our theatregoers failed to appreciate the excellence of this splendid organization, was evident by the size of the house. It should have been crowded.——ITEM: Professor Nichols, leader of the Academy orchestra, is at present enjoying his honeymoon. He was married to a Boston lady in that city 15.

MAUCH CHUNK.—CONCERT HALL (John H. Page, manager): Si Perkins to big business 11; co. good.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): A Social Session 11; fair house. Dave H. Wood in Dan'l Boone, supported by a fair co., 15 to S. R. O. Wills, Henshaw and Tom Breack in Two Old Cronies gave entire satisfaction to a packed house 17.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): Si Perkins 14; small house. Held by the Enemy to standing room only 17. Siberia 22.

TITUSVILLE.—OPERA HOUSE (C. P. Lake, proprietor): Arthur Rehan's co. in Surprises of Divorce 11, 12; fair business. Splendid performance. Anna Boyle at popular prices to fair business week of 14.

TYRONE.—CONRAD OPERA HOUSE (W. Pink Conrad, proprietor and manager): The Two Old Cronies gave an elegant performance to standing room 18. Si Perkins 25; Rhea Nov. 1.

PLYMOUTH.—OPERA HOUSE (R. N. Smith, manager): Si Perkins was enthusiastically received 19. Ben A. Kelly 29.

HAZELTON.—HAZLE HALL (W. J. Depue, manager): Madame and Augustin Neuville in The Boy Tramp played to the largest house of the season 18. Receipts $505.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Two Old Cronies played a return date to a good house 12. Si Perkins to a deservedly poor house 16. Dr. McGlynn lectured to a small but appreciative audience 21. Edmund Collier and May Wheeler in Woman Against Woman had a good house 25.

ERIE.—PARK OPERA HOUSE (J. L. Kerr, manager): Adelaide Moore in The Love Story to a fair house 22. Theodore Thomas' Orchestra and Rafael Joseffy 26 to a crowded house.——ITEM: Manager Kerr has so far recovered as to be able to attend to business regularly.

ALLENTOWN.—MUSIC HALL (A. S. Grim, manager): James Rielly in The Snowbound of Carlsbad 12 to fair business. Mr. Rielly and his co. gave such a satisfactory performance that they were induced by Manager Grim to return 17, and the large audience in attendance was highly delighted.——ITEMS: The new lodge of Elks attended in a body 3, and after the performance a social session was held in the dining-room of the Hotel Allen.—A feature of Music Hall this season is the excellent orchestra, under the able leader Professor Rhea. Every co. that has appeared has spoken in high terms of the music furnished.

RHODE ISLAND.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morton, manager): James O'Neill in Monte Cristo 14-16. The patronage was quite flattering. Captain Swift 17. The co. is a very strong one. The Rhodian Arnesen Comic Opera co. in Nadjy and Rhodian week of 21.——GAIETY OPERA HOUSE (B. F. Keith, manager): The Valdis Sisters Novelty co. packed the house at each entertainment week closing 19. The Rice and the Grey week of 21.——ITEM: The Captain Swift co. came from Taunton in a tally-ho coach, making the drive of seventeen miles in three hours. The weather was beautiful and they had a very jolly time.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, manager): Dan Daly's Upside Down is of the genuine kind, but it drew a large house 26. A piece with less plot would be hard to imagine. Charles Erin Verner gave Shannon O'Brien to good business 29. Charles Ellis in Casper the Yeddar is due 30, and Carrol Johnson in The Bowery Waif 29.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. BLAIR, manager): Florence Bindley in Dot 7-9 played to empty seats. Miss Bindley's support is very unsatisfactory.

SOUTH CAROLINA.

CHARLESTON.—OWENS' ACADEMY OF MUSIC (Will T. Keogh, manager): House dark.——GRAND OPERA HOUSE (J. P. O'Neill, manager): Cora Van Tassel in The Little Sinner, played to very fair business 14, her opening performance, and at matinee 16, but poor houses greeted her 15, 16.

TENNESSEE.

NASHVILLE.—THE VENDOME (J. O. Nilson, manager): Robert Downing, supported by Eugenia Blair and a very bad co. drew good houses 14-16. He presented in the order named, Count Claudio, Virginius and The White Pilgrim. Count Claudio and The White Pilgrim were both new plays to the Nashville public. The former Mr. Downing would do well to drop from his repertoire. There is nothing in it to commend, and everything to condemn, as he presents it. The local press censured it unanimously, as did every one else who saw it. If he had tried he could not have well succeeded better in getting hold of a play more totally unsuited to him. The White Pilgrim proved to be a very attractive matinee bill. Eugenia Blair, as usual, was most cordially received. There are few more attractive or better leading ladies on the stage today than Eugenia Blair. She is a great favorite here, and can always count on a warm welcome when she faces a Nashville audience. The Corsair was gorgeously presented 17-19, and played to the capacity of the house. W. J. Scanlan 21—week. Gilmore's Twelve Temptations 28.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Main Line co. booked for 16, but failed to put in an appearance. Goodyear, Cook and Dillon's Minstrels 21. The Paymaster 22. Held by the Enemy 20-23.

MEMPHIS.—THEATRE (Frank Gray, manager): George Wilson's Minstrels 10-12; fine business. The Corsair, by Rice's Burlesque co., opened 14 to a crowded house.——ITEMS: A. Haakonsin, basso and tuba, joined the Wilson co.—Howard Clifton, the ventriloquist, is very good; he rendered some fine and difficult airs on an English concertina, an instrument with the chromatic scale.

CLARKSVILLE.—ELDER'S OPERA HOUSE (Jas. T. Wood, manager): Jennie Holman co. closed week's engagement 12 to a poor business. Co. only fair.

JACKSON.—PEARCY OPERA HOUSE (Ed. C. Reynolds, manager): Leslie Davis co. 2-4 opened the season at this house to large business. Newton Beers in Lost in London 5; excellent business. Maude Atkinson 7-8 was well received.——ITEMS: Ed. C. Reynolds succeeds Will H. Tate in the management of Pearcy Opera House. Mr. Reynolds is a good business man and offers the best attractions on the road to our theatregoers this season.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, proprietor): Grau's Opera co. 8-10 in The Brigands, Virginia and Amorita to good business.——MENTION: P. C. Aebli, treasurer of Staub's Theatre, has returned from an extensive trip over the West, where he has been acting as advance agent for Mrs. Longshore-Potts.

TEXAS.

AUSTIN.—MILLETT'S OPERA HOUSE (Captain C. P. Millett, manager): Jennie Calef gave performances to small houses 10-11. The Austin Musical Union presented Chimes of Normany 15 to a packed house.

HONEY GROVE.—GRAND OPERA HOUSE (L. C. Hill, manager): J. Z. Little's World 9. Light business. Deserved good patronage.

FORT WORTH.—OPERA HOUSE; G. H. Dashwood, manager): The Paymaster was presented by Duncan B. Harrison and a strong co. 9-10 to full houses, and gave general satisfaction.

SAN ANTONIO.—GRAND OPERA HOUSE (T. W. Mullaly manager): Duncan B. Harrison in The Paymaster 6; big business. Jennie Calef in American Princess 8-9; business rather light.

SHERMAN.—SHERMAN OPERA HOUSE (A. Q. Nash, manager): The Huntley-Harrison Comedy co. closed a week's engagement 12. They presented A Celebrated Case, Only a Tramp, Enoch Arden, Streets of New York, Rip Van Winkle, Our Boys and Lynwood.

GALVESTON.—TREMONT OPERA HOUSE (H. Greenwall and son, managers): A Soap Bubble amused fair audiences 11-12. The co. appeared in Our Strategists 13, and found therein a field more suited to their abilities, a pleasing performance resulting. William A. Brady, whose advent here last season made him a general favorite, presented After Dark 14-15 to big business, the house on the opening night being literally packed. The leading characters are ably sustained, the scenic effects superior, and the specialty features excellent.——ITEMS: Dolly Davenport joined A Soap Bubble co. in New Orleans 6.—J. Butterfield, manager of the Opera House at Hot Springs, is sojourning here.

WACO.—OPERA HOUSE (J. P. Garland, manager): Duncan B. Harrison in The Paymaster played to a large and appreciative audience 8.

DALLAS.—DALLAS OPERA HOUSE (H. Greenwall, and son, managers): The Paymaster, with Duncan B. Harrison in the title role, to large and appreciative audiences 11-12 and matinee.——BIJOU THEATRE: Thompson Opera co. remains at this house. Large and enthusiastic audiences greet them nightly.

BRENHAM.—GRAND OPERA HOUSE (A. Simon, manager): The season was opened 9 with Irish Hearts of Old to a fair house. Jennie Calef in An American Princess 10 to satisfactory business.

HILLSBORO.—OPERA HOUSE (M. P. Kavanaugh, manager): J. Z. Little's World co. opened the season 16 to a fair audience.

TEMPLE.—BIJOU OPERA HOUSE (Joe Rudd, manager): Jennie Calef 14; good business. J. Z. Little's World 17.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE (Will Burgess, manager): Margaret Mather played a very successful engagement at advanced prices 7-9.——THEATRE (C. S. Burton, manager): The Home Dramatic co. presented The World to a large house 7. Evan Stephens' Opera co. presented Martha 8, 9, to fair houses.——ITEMS: Manager C. S. Burton, of the Salt Lake Theatre, is going to London to consult an eminent physician regarding the health of his invalid wife, who accompanies him.—Will Burgess, manager of the Grand Opera House, has moved his family from Kansas and will make Salt Lake his future home.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Joseph Murphy in Kerry Gow to good business 14.

VIRGINIA.

CHARLOTTESVILLE.—LEVY'S OPERA HOUSE (Peavy and Sibley, managers): Creston Clarke and a fair co. presented The Poet's Revenge before a very good house 12. Mr. Clarke's impersonation of Bertuccio was all that could be desired. He was well received and rewarded with unstinted applause. Harriett Weems, of this place, played Pipadilla in a very creditable manner. Messrs. Peavy and Sibley have a number of fine attractions booked for this season, including MacLean-Prescott co., Boston Symphony Orchestra, Kate Castleton and others equally as good.

ROANOKE.—OPERA HOUSE (C. W. Beckner, manager): A Night Off 11; fair business.——ITEMS: Politics has not disturbed white business here this season.—Sam Jones commences a two weeks' engagement in Lynchburg, Va., commencing 22, and will evidently hurt theatricals.—A new opera house seating 800 and with all modern improvements will be completed in Bristol, Tenn., about Nov. 20.—O. J. Taylor will be the manager.

STAUNTON.—STAUNTON OPERA HOUSE (W. L. Olivier, manager): Creston Clarke gave a very acceptable delineation of Hamlet to a good house 10.——ITEM: Mr. Clarke's new play, Eric Ravnak, was produced in Norfolk 9 and scored a great success.

FARMVILLE.—FARMVILLE OPERA HOUSE (J. L. Hooper, manager): Gorton Minstrels 11; fair audience. A Night Off 12; small house.

WASHINGTON TERRITORY.

SEATTLE.—TURNER HALL (H. P. Frye, lessee and manager): The Essie Titsell co. week of 7 drew full houses nightly.——ITEMS: A joint stock co. has been formed to build, in Seattle, the finest opera house on the Pacific coast. The estimated cost is $200,000. The house is to be completed and ready for business in June next.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (P. Riester, manager): Only A Farmer's Daughter 13, 14; business light. J. H. Polk 17-19, presenting A Silent Partner to a splendid business.——GRAND OPERA HOUSE (O. C. Gunther, manager): Victor's Variety co. to fair but decreasing business 17-19.

PARKERSBURG.—ACADEMY OF MUSIC (E. B. Cady, manager): Al G. Field's Minstrels 16; good house.

WISCONSIN.

MILWAUKEE.—ACADEMY (Jacob Litt, manager): Mrs. Geo. Knight in repertoire attracted fair-sized houses 10-12. A Midnight Bell opened 13, for four nights, but failed to receive the patronage it deserves.——GRAND OPERA HOUSE (Sherm. T. Brown, manager): Mamma, the authorship of which is credited to H. Grattan Donnelly, will never be handed down to posterity as a great work. The co., headed by Frank Deshon and Amy Ames, gave two performances of this piece 13, to small audiences. Edward Harrigan 14, presented Old Lavender and Cordelia's Aspirations 15. Mr. Harrigan received very liberal applause for his excellent impersonation of Old Lavender; his portrayal of the character is artistic and true to life. Jos. Sparks as Smoke, created much amusement as the dusky dog-fancier His is one of the best impersonations of negro character I have ever seen. Balance of co. satisfactory.——BIJOU OPERA HOUSE (Jacob Litt, manager) Dore Davidson and Ramie Austen week of 14; business light.——STANDARD (Miller and Nicolai, managers): A Legal Document opened 14; attendance light; performance fair.——ACADEMY (Continued): The first production of A Little Tramp, the piece in which Hattie Harvey is to star, occurred 17. The audience was large and enthusiastic and not inclined to be critical. Miss Harvey is possessed of much talent, and her performance, attended as it was with the nervousness of a first night, gave much promise of a brilliant future. The piece is not particularly strong, though by shortening the first and second acts and making the action more brisk, more satisfactory results might be attained. E. S. Lyons, who plays the leading male character, is an excellent actor and gave good support. The balance of the co., with one or two exceptions, are equal to their parts. Cast:

Jessie Daw (an actress)	Hattie Harvey
James Bland	E. D. Lyons
Sir Nicholas Field (Knight)	J. P. Keefe
John Field, Esq. (his son)	John J. Duff
Robert Fogg	Howard Conveney
Philip Brett	Chas. Ingham
Dr. Parks	James Sutherland
Bill Bryce	J. Keefe
Nathaniel Cocker	P. Clark
May Field	Nellie Atherton

FOND DU LAC.—AMORY OPERA HOUSE (P. B Haber, manager): The musical farce-comedy, Mamma, with Amy Ames and Frank Deshon, delighted a fair audience 26.

SHEBOYGAN.—SHEBOYGAN OPERA HOUSE (J. M. Kohler, manager): The Pahir 12-13 drew good houses.——ITEM: The Sons of Veterans, of which your correspondent has the honor of being first lieutenant, gave a hop at the Opera House 27. The soldiers' monument was dedicated on that day.

LA CROSSE.—LA CROSSE THEATRE (Fred. H. Hankerson, manager): W. C. Coup's Equines 14-16; big business. Moritz Langstad, their musical director, is a La Crosse boy, and deserves credit for the fine band and orchestra, of which he is leader. Helen Blythe 17; fair business.

ANTIGO.—ANTIGO OPERA HOUSE (W. E. Jones, manager): The Nora Family (musical co.) 14-15 to good business. Audiences well pleased. Miss Bertha and May in their specialties received great applause. They are a good co. and deserve liberal patronage.——ITEM: The Nora Family open the New Opera House at Sturgeon Bay, Wis., 26.

MANITOWOC.—OPERA HOUSE (John P. Dumke, manager): Dan'l Sully in Daddy Nolan to a good house 17.——TURNER OPERA HOUSE (E. Hartman, manager): Edwin Barbour in A Legal Document 21.

CANADA.

ST. THOMAS.—OPERA HOUSE (George T. Claris, manager): Gorman's Minstrels 15; good house. Devil's Mine comb. 17; fair house.

TORONTO.—The Carleton Opera co. in The Brigands and Nanon week ending 29 at the Grand; general satisfaction and good business. Hallen and Hart in Later On week of 21. At the Toronto Opera House, Fanny Louise Buckingham paid us her annual visit in her favorite impersonation of Mazeppa. Top-heavy houses ruled during the whole week.

LONDON.—GRAND OPERA HOUSE (Frank Kirchmer, manager): Gorman's Minstrels to good business 16. George Brunton, a young Londoner, is with this co. in first tenor roles, and met with a hearty reception.

WINNIPEG.—PRINCESS OPERA HOUSE (Campbell and Seach, lessees): The prospects for the season at the Princess bid fair to be one of the best this house has known. Mrs. G. S. Knight opens 21 for a week, followed by W. Lloyd, supported by the Keen co. in legitimate plays. Fanny Reeves will open a six weeks' season Nov. 4, supported by a co. of first-class people, and which the managers (Campbell and Seach) are sparing no expense to secure. Miss Reeves is a prime favorite here, and we are looking forward to a brilliant season. The opening play will doubtless be School for Scandal.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): Rhea was the first fashionable event of the season 12. She appeared in A Dangerous Game and Josephine to very large and appreciative audiences. Josephine is an unusually strong piece and is elegantly costumed. Her support is first-class. Mr. Harris gave a splendid impersonation of Napoleon and his resemblance to the portraits and statues of Bonaparte is very striking. Devil's Mine, a melodrama of the far-West type, was presented at the Grand to top-heavy houses 19-23. Co. and play are fair and gave satisfaction, especially to the gallery.——ITEMS: On account of the visit which the Thirteenth Battalion, of this city, made to "Uncle Samuel's land," the orchestra of the Grand was very poor during the Rhea engagement. —Manager Cotter of the Rhea co. reports large business, with the exception of two Canadian towns.

BROCKVILLE.—GRAND OPERA HOUSE (G. T. Pulford, manager): Victoria Vokes 15; large audience at advanced prices. Lengthy encomiums led the auditors to expect a performance of a high order, but in this they were disappointed, as Hubby appeared to afford little scope for Miss Vokes' undoubted talent. Her place is in more artistic lines than farce comedy. Her excellent work in Belles of the Kitchen is yet in memory here.

THE DRAMA IN HOLLAND.

AMSTERDAM, Sept. 28, 1889.

This is a busy and a profitable time for the different places of amusement, for not only in the month of September the opening of the regular Fall and Winter seasons here as elsewhere, but it is also here and not as elsewhere, the "kermis" month, during which as I mentioned in a former letter, the old-fashioned Dutch "kermis" or fair used to be held. Although the "kermis" has since several years been abolished, the month still remains a sort of holiday period among the middle and working classes, as a consequence of which, the tradition of putting on a production to catch the masses is still kept up by the established managements. Spectacular, sensational or local plays are chosen as being most suitable for the occasion, and this season the managers can indeed be said to have hit the nail on the head with their respective selections for the theatres are jammed night after night.

The Royal Dutch Dramatic company returned from its Summer sojourn at the Plantage Theatre to its real place of abode, the Stadsschouwburg (City Theatre) on Sept. 1. The company's return was in point of fact on Aug. 31, but that was the customary performance given in honor of the birthday of the little Crown Princess of the Netherlands, and to which the general public is not admitted.

A certain number of children from each of the public schools of the city are picked out by casting lots and, accompanied by their teachers, attend the performance by invitation of the management. A play suitable for youthful spectators is given, and the children are treated to refreshments during one of the intermissions.

The bill this year was L'Arronge's popular comedy, Dr. Klaus, and it is needless to say that the juvenile audience was highly amused and wildly enthusiastic.

The programme for the regular opening on Sept. 2, consisted of an original domestic drama, Zyn Vader, in two acts, by Banner (a pseudonym which has until now been strictly kept) and a new version of Belle Maman, the latest Parisian comedy brought out here for the first time at the Variation last Summer, given now under the title of Mme. Noirel.

The drama Zyn Vader (his father) is a decided addition to the Dutch stage literature. The authoress (for the writer is a lady from the Hague, so much at least has been ascertained) is to be heartily congratulated on her work, and it is only to be hoped that she will follow it up by others.

Zyn Vader preceded Mme. Noirel, otherwise Victorien Sardou's comedy, Belle Maman. The worn-out subject of the mother-in-law is treated from a comparatively new standpoint, though the drift of the plot is the same as that of the other comedies on this topic, viz.: that a mother-in-law is the plague and torment of her son in-law's existence. In this case, instead of being the old and obnoxious personage so often brought into requisition, the mother-in-law is still young and wishes in no way to retain supreme sway over her daughter, nor indeed to interfere in the least with the young couple, yet by her expensive and spendthrift tastes she is nevertheless a source of constant annoyance and trouble to her son-in-law, bringing him into as many predicaments as if she were the obstreperous being that is accepted as the prototype of all mothers-in-law. The comedy has good situations and witty language, but is extremely thin of texture and overdrawn.

Mme. Noirel made way on the 11 for the genuine September play, De Vluchtelingen (The Fugitives), an adaptation by Mr. Spoor of the Royal company, of Les Fugitifs of Bourgeois and Dugué, which has since been presented to crowded houses.

It is a sensational melodrama, and treats of a revolt among the natives against the whites in the Dutch East Indies, it abounds, of course, in thrilling incidents and exciting tableaux and allows the scenic artist full scope to do his best. There is a plantation set on fire, a fortress blown up, an escape on a floating raft, etc., and indeed, every act ends with a grand tableau which brings down the gallery and necessitates the curtain being rung up three or four times.

One of Ibsen's works is in rehearsal by the Royal company, and underlined for speedy production. It is De Wilde Eend (The Wild Duck). As the plays of Ibsen are the dramatic-literary topic of the day here as in other lands, there will doubtless be no end of commentaries and diversity of opinions among the critics on the occasion of this coming *premiere*.

At one of the last *matinees musicales* the patrons of the New Concert Building had the opportunity of hearing the eleven year old pianist from Antwerp, R. van den Bergh. Although residing in Belgium, the boy is of Dutch origin, and I think there is every chance that the musical circles of Holland will be pleased to number him as one of their bright ornaments.

The successor to The Wonder Bird, which ran fifty-five nights at the Frascati Theatre, is Erminie, of New York and London fame. The sole right of production throughout the Netherlands was obtained from the composer and author in England and neither expense nor care was spared in putting on the operetta. The theatre has been simply packed night after night, and if it were twice as large would still be too small to accommodate the crowds that gather about the ticket-office.

Another signal success has been the opening piece of the Autumn season at the Varieties. Naar den Eiffeltoren (On to the Eiffel Tower) is called with reason a "local review," for it is really a review passed over all the events and incidents of local interest that have taken place in the city within the last few months, and winding up with a visit to Paris and to the Eiffel Tower by the *dramatis personæ*. It is full of fun, has plenty of topical songs and local sayings, so that it has become most popular and people are turned away nightly. Mr. Bigot, the author, who is co-manager with Mr. Kreutniet, of the Varieties, and at the same time its leading comedian, can have every reason to be satisfied with the managerial tact that prompted the giving of a "local review" this month.

The following week the lovers of the French stage have a veritable feast in store for them. Coquelin *aîné* is announced for two performances. The first evening Le Gendre de M. Poirier and Tartuffe and La Joie fait peur, the second. In my next, will speak of these performances.

A. J. G.

MATTERS OF FACT.

The Morgan House, 221 South Eighth Street, Philadelphia, caters specially to the profession. Many resident professionals stop at this hotel, and it is said to be popular with traveling organizations.

Mme. M. Smith, 172 West Twenty-third Street, conducts an artistic millinery establishment especially for feminine members of the profession.

William Friend, the singing comedian, is reported to have made quite a success with Annie Pixley this season.

Kate Davis is at liberty.

Mother-in-Law, George R. Sims' amusing comedy, is reported to be making a notable artistic and financial success. It is interpreted by a strong company, including George Elton, Charles, Theodore and Mrs. Rouse.

The Providence Opera House, Providence, R. I., is said to be the only house in that city that plays first-class attractions. All of the companies that have played at this house since the season opened are reported to have done large business. A few late dates are still open. Manager Robert Morrow, of this house, is now booking for 1890-91.

Kate Claxton gives warning to managers and others that Booties' Baby now closing the third month of its remarkably successful run at the Madison Square Theatre, is her exclusive property in the United States and Canada. Miss Claxton bought all the rights for the production of this play from Hugh Moss, who made the only dramatization authorized by Mrs. Stannard, who is known by her *nom de plume* as John Strange Winter. The play will be produced this season on the road by the original Madison Square cast.

W. H. Cole, contracting electrical engineer of 80 Fifth Avenue, this city, makes a specialty of putting in and repairing electric light plants for theatres.

The rights to produce London Day by Day in this country are for sale.

Arthur Pell, the musical director, is at liberty.

There is desirable open time at Harris' Theatre in St. Paul, Minn., and also at his house in Minneapolis.

Charles McCarthy is reported to have made a notable success this season in his realistic play entitled One of the Bravest. It is claimed that this company presents the most realistic fire scene ever produced. There is a genuine fire engine, drawn by spirited horses. This organization carries a car-load of special scenery. The opium joint with mechanical effects and stage setting and other features have recently been added to this play, which is presented by a strong company. There are some open weeks' time still left in December and January.

LETTERS TO THE EDITOR.

A SLIGHT MISTAKE.

MOBILE, Ala., Oct. 18, 1889.

To the Editor of the Dramatic Mirror:

SIR.—There was a slight mistake in my challenge to count coupon tickets with anyone in profession.

I am willing to wager any amount that I can count more coupon tickets in one hour than any man living (Except my old friend, Lee Ottolungui).

Mr. Ottolungui can beat me, but outside of him I am sure I stand second to none. Please insert in your next. Yours very truly, JOSEPH BARRETT.

Cleveland-Haverly Minstrels

LEWIS MORRISON IN ROCHESTER.

DAYTON, O., Oct. 18, 1889.

To the Editor of the Dramatic Mirror:

SIR.—Your Rochester correspondent reports the business at the Lyceum Theatre in that city for the week of Oct. 7 as follows: "Marie Wainwright; fine houses. Lewis Morrison to fairly good business."

The absolute truth (if your correspondent is looking for it) is that we played to twice as many people as Miss Wainwright, although her prices were $1.50 and ours $1. This with all due respect to Miss W. The gallery, during Mr. Morrison's engagement, contained more people than any previous engagement this season, and our entire engagement was an increase of thirty per cent. on last season. Our business has so far been wonderfully large, excepting Baltimore and Buffalo, and they were both profitable. By correcting the Rochester statement you will greatly favor, truly yours,

EDW. J. ABRAHAM, manager Lewis Morrison.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

ADELAIDE MOORE CO.: Mattoon, Ill., Oct. 23, Springfield 24, Bloomington 25, 26, Dixon 29, Dubuque, Ia., 30, 31.

AIDEN BENEDICT: Bloomington, Ill., Oct. 23, Galesburg 24, Alton 26, St. Louis, Mo., 28—week.

ANDREWS' DRAMATIC CO.: Central City, Col., Oct. 14—week; Boulder 21—week; Cheyenne, Wyo., 28—week.

ARTHUR REHAN CO.: Cleveland, O., Oct. 21—week; Akron 28, Luna 29, Toledo 30, 31, Bay City, Mich., Nov. 1, East Saginaw 2, Detroit 4 6, Toronto Can., 8, 9.

AFTER SEVEN YEARS CO.: Greensbury, Pa., Oct. 23, 24, Newcastle 25, Youngstown, O., 26, Cleveland 28—week.

AFTER DARK CO.: Ft. Worth, Tex. Oct. 23, Dallas 24-26, Memphis, Tenn., 28—week.

ANNA BOYLE CO.: Sharon, Pa., Oct. 21-23, Youngstown, O., 28—week.

ARAMIS CO.: Lebanon, Tenn., Oct. 23, Murphreesboro 24, Columbia 25, New Decatur, Ala., 26, Franklin 28, Shelbyville 29, Winchester, Ky., 30, Huntington, W. Va., 31, Ironton, O., Nov. 1, Portsmouth 2, Staunton, Va., 4, Lynchburg 5, 6, Richmond 7, 9.

ADA GRAY CO.: Dayton, O., Oct. 21-23, Anderson, Ind., 24, Marion 25, Kokomo 26, Terre Haute 29, Champaign, Ill., 30, Mattoon 31, Litchfield Nov. 1, Alton 2.

A LEGAL WRONG CO.: Minneapolis Oct. 21—week; Baltimore Nov. 4—week.

ATKINSON'S CO.: Lockport, N. Y., Oct. 23, Dunkirk 24, Jamestown 25.

AUGUSTIN DALY'S CO.: New York Oct. 2—indefinite.

A BUNCH OF KEYS (WESTERN) CO.: Marinette, Wis., Oct. 23, Menominee, Mich., 24, Escanaba 25, Iron Mountain 26, Marquette 28, Ishpeming 29, Hancock 30, Red Jacket 31, Houghton Nov. 1, Ashland, Wis., 2, Duluth, Minn., 4, 5, Brainard 6, Fargo, Dak., 8, Wahpeton 9.

AROUND THE WORLD IN EIGHTY DAYS CO.: Fergus Falls, Minn., Oct. 23, Crookston 24, Fargo, Dak., 26, Bismark 28, Glendive, Mont., 30, Miles City 31.

ADAMS DRAMATIC CO.: South Norwalk, Ct., Oct. 21—week; Norwich 28—week; Danbury Nov. 4—week.

ARABIAN NIGHTS CO.: Troy, N. Y., Oct. 21—week; Montreal, Can., 28—week; Toronto Nov. 4—week.

A. M. PALMER'S CO.: Newark, N. J., Oct. 21—week; Harlem, N. Y., 28—week; Brooklyn, E. D., Nov. 4—week.

ADELE FROST CO.: Little Falls, N. Y., Oct. 21—week; Amsterdam 28—week.

ALONE IN LONDON CO.: Boston Oct. 21—week.

A BUNCH OF KEYS CO.: Elizabeth, N. J., Oct. 23, Philadelphia 28—week.

A MOUNTAIN PINK CO.: St. Louis, Oct. 20—week.

ANTIOPE CO.: Philadelphia, Oct. 7—four weeks.

ANNIE PIXLEY CO.: Jersey City Oct. 21—week; Brooklyn, N. Y., 28—week.

A NIGHT OFF CO.: Newbery, S. C., Oct. 23, Greenville 25, Spartanburg 26.

AGNES HERNDON CO.: Jackson, Miss., Oct. 23, Vicksburg 24, New Orleans 28—week.

BOOTH-MODJESKA CO.: New York City, Oct. 14—eight weeks.

BRASS MONKEY CO.: Sacramento, Cal., Oct. 23, 24, Dennison 28—week.

BARRY-FAY CO.: New York City, Sept. 2—indefinite.

BLUEBEARD, JR., CO.: Philadelphia Oct. 7—four weeks.

BEACON LIGHTS CO.: Columbus, O., Oct. 21—week; Indianapolis 28—week.

BURGLAR CO.: Kansas City, Mo., Oct. 21—week.

BENNETT-MATLACK-FROST CO.: Little Falls, N. Y., Oct 21—week; Amsterdam 28—week.

CITY DIRECTORY CO.: Minneapolis Oct. 21—week.

CHARLES T. ELLIS: Lynn, Mass., Oct. 21—week.

CAPTAIN SWIFT CO.: Philadelphia Oct. 21—week.

CHIP O' THE OLD BLOCK CO.: Madison, Wis., Oct 23, Elgin, Ill., 25, Aurora 26

CLAIRE SCOTT CO.: Sunbury, Pa., Oct. 23, 24.

CAPTAIN SWIFT (Kate Claxton's) CO.: Montreal, Can., Oct. 21—week; N. Y. City 28—week.

CLEAN SWEEP CO: New Brunswick, N. J., Oct. 22, 23, Patterson 24-26, Philadelphia 28—week; Baltimore Nov. 4—week.

CHARLES ARNOLD CO.: Huntsville, Pa., Oct. 23, Allentown 24, Scranton 25, 26.

CLARA MORRIS CO.: N. Y. City Oct. 28- two weeks.

CHICAGO COMEDY CO.: Chrisman, Ill., Oct. 21—week.

CHICAGO COMEDY (PRINGLE'S) CO.: Birmingham, Ia., Oct. 23, Brighton 24-26.

CHARLES WYNDHAM: Boston Oct. 14—four weeks.

CORSAIR CO.: Indianapolis, Ind., 22, 23, Terre Haute 24, Decatur, Ill., 25.

CHARLES E. VERNER CO.: London, Ct., Oct. 23, Naugatuck, 24, Bridgeport 25, 26, Danbury 28, Birmingham 29, Waterbury 30, Newburg, 31, Yonkers Nov. 1, Elizabeth, N. J., 2, Philadelphia Nov. 4—week.

CHARLES A. GARDNER CO.: Topeka, Kas., Oct. 23, Emporia 24, Wichita 25, Parsons 26, Dennison, Tex., 28 Sherman 29, McKinney 30, Ft. Worth 31, Dallas Nov. 1, 2, Waco 4, Taylor 5, San Antonio 6, Houston 7, Galveston 8, 9.

CASTAWAYS CO.: Alliance, O., Oct. 23, Beaver Falls, Pa., 24-26, Cleveland, O., 28—week.

CORA VAN TASSELL CO.: Gainesville, Fla., Oct. 23, Jacksonville 25, 26, Thomasville, Ga., 28, Albany 29, Americus 30, Macon 31.

CRITERION CO.: Little Rock, Ark., Oct. 21—week.

CATTLE KING CO.: Fall River, Mass., Oct. 24, Plymouth, 25, 26, Lynn 28, 29, Brockton 30, 31, Newport, R. I., Nov. 1, New Bedford, Mass., 2.

CHARLOTTE THOMPSON CO.: Denver, Col., Oct. 28—week.

COLD DAY CO.: Columbus, Ala., Oct. 23, Opelica, Fla., 24, Montgomery, Ala., 25, New Orleans 28—week.

CASEY'S TROUBLES CO.: Dayton, O., Oct. 23, Troy 24; Sydney 25, Piqua 26, Hamilton 28, Connellsville, Ind., 29, Indianapolis 30.

CHEEK CO.: Baltimore Oct. 21—week; Philadelphia 28—week.

CARRIE ANDERSON CO.: Harlan, Ia., Oct. 21—week.

CORA TANNER CO.: New York City Oct. 7—five weeks.

DANIEL BANDMANN: San Francisco, Cal., Oct. 21—two weeks.

D. A. KELLY CO.: Youngstown O., Oct 26.

DENMAN THOMPSON: N. Y. City, indefinite.

DAN DALY CO.: Exeter, N. H., Oct. 23, Nashua 24.

DARK SECRET CO.: New Haven, Conn., Oct. 21, 23, Bridgeport 24, 26, Philadelphia 28—week.

DEVIL'S MINE CO.: Detroit, Mich., Oct. 21—week.

DRIFTING APART CO.: Brooklyn, N. Y., Oct. 21—week.

DEAR IRISH BOY CO.: Central City, Neb., Oct. 23, Hastings 24, Lincoln 25, 26.

DANIEL BOONE CO.: Pittsburg, Pa., Oct. 21—week.

DAN MASON'S CO.: New Brunswick, N. J., Oct. 22, 23, Paterson 24-26; Philadelphia 28—week.

DAN'L SULLY CO.: Chicago, Oct. 20—week; Decatur, Ill., 28, Jackson 29, Moberly, Mo., 30, Macon 31-Nov. 2, Kansas City, 4—week.

EVANGELINE CO.: Albany, N. Y., Oct. 24-26, Troy 28, Syracuse 29, 30, Rochester 31—Nov. 2, Toronto 4-6, Buffalo 7 9.

ELY STOCK CO.: Farmville, Va., Oct. 22— week; Lynchburg 28—week; Petersburg Nov. 4—week.

EDWIN ARDEN CO.: N. Y. City Oct 21—week; Paterson, N. J., 28-30, Hoboken 31, Nov. 2, Birmingham, Ct., 4, Bridgeport 5, 6, New Haven 7, 9.

EDWARD HARRIGAN'S CO.: Minneapolis, Minn., Oct. 28—week; Chicago, Nov. 4—two weeks.

EDWARD P. SULLIVAN CO.: Gloucester, Mass., Oct. 22—week; Portsmouth, N. H. 28—week.

ERVIE ELLSLER CO.: Pensacola, Fla., Oct. 23, 24, Mobile, Ala., 25, 26, Baton Rouge, La., 28, Natchez, Miss., 29, Vicksburg 30, 31, Greenville, Nov. 1, Pine Bluff 2.

EMMA FRANK'S DOT CO.: Kansas City, Mo., Oct. 22—week; Leavenworth 28, Atchison 29, Topeka 30, 31, St. Joseph, Nov. 1, 2, Hutchinson 4, Arkansas City 5, Winfield 6, Wichita 7, 9, Kansas City, Mo. 11—week.

EMMA TITTLE CO.: Yakmia, Wash., Oct 23, Ellensburg 24, 26, Walla Walla 28, 29, Spokane 30, Nov. 2, Coeur d'Alene, Idaho, 4, 5, Masoula 6, 7, Pendleton, Ore., 8, Dalles 9.

EDWIN P. MAYO: Topeka, Kan., Oct. 23, 26, Beatrice, Neb., 28, Lincoln 29, 30, Fremont 31, St. Louis Nov. 4—week.

ELLIOTT'S VOYAGERS: Kosciusko, Miss., Oct. 25, 26, Aberdeen 28, 29, West Point 30, 31.

ESTELLE CLAYTON CO.: Evansville, Ind., Oct 23, Vincennes 29, Danville, Ill., 25, Champaign 26.

EMMA RUSSELL CO.: Gadsden, Ala., Oct. 23, Anniston 24, Atlanta, Ga., 25, 26.

EMMA CO.: Worcester, Mass., Oct. 21—week; So. Framingham 28, Hoosick Falls, N. Y., 29, Cohoes 30.

E. H. SOTHERN: Waterbury, Ct., Oct. 21, Bridgeport 22, Newburg, N. Y., 24.

EUNICE GOODRICH: Freeport, Ill., Oct. 21—week; Galena 28—week.

E. W. VARNEY CO.: Lynn, Mass., Oct. 21—week.

EMMA WELLS CO.: Rentfrew, Can, Oct. 21—week.

FANTASMA (A) CO.: Cincinnati Oct. 21—week.

FRANK LINDON CO.: Marietta, O., Oct. 21-23, Martin's Ferry 24-25, Steubenville 26.

FANTASMA (B.) CO.: Marshalltown, Ia., Oct. 24, Des Moines 25, 26, Davenport 27, 28, Cedar Rapids 29, 30, Clinton 31, Rockford, Ill., Nov. 1, 2.

FRANK I. FRAYNE CO.: Ft. Wayne, Ind., Oct. 21—week.

FRANK MAYO CO.: Denver, Col., Oct. 21—week.

FILSON-ERROL CO.: Cleveland, O., Oct. 21—week.

FRED ANDREWS CO.: Boulder, Col., Oct. 21—week.

FLOY CROWELL CO.: Hoosick Falls, N. Y., Oct. 21—week; Marlboro, Mass., 28—week; Holyoke Nov. 4.

FREDERICK WARDE: Baltimore, Oct. 21—week; Washington 28—week.

FUGITIVE CO.: Chicago, Oct. 14—two weeks; Pullman Ill., 28, Elkhart, Ind., 29, Kalamazoo 30, Grand Rapids 31-Nov. 2, Chicago 4—week.

FERGUSON-MACK CO.: Chicago, Oct. 21—week.

FRANK DANIELS CO.: Ogden, Utah, Oct. 23, San Francisco 28—three weeks.

FERNCLIFF CO.: St. Louis, Mo., Oct. 21—week; Springfield, Ill., 28, 29, Indianapolis, Ind., 31-Nov. 2.

FAIRIES' WELL CO.: Bridgeport, Ct., Oct. 23.

FREDERICK LORANGER CO.: Mason, Mich., Oct. 23, 24, Albion 25, 26.

FAKIR CO.: Minneapolis Oct. 21—week; Milwaukee 28—week.

FAT MEN'S CLUB: Frankfort, Ky., Oct. 23, Louisville 24-26.

GIPSEY WARDE CO.: Murphysboro Ill., Oct. 24, Carbondale 25, Cairo 26.

GREAT METROPOLIS CO.: Philadelphia Pa., Oct. 21—week.

GUILTY WITHOUT CRIME CO.: Cairo, Ill., Oct. 23, Jackson, Tenn., 24, Jackson, Miss., 26, New Orleans 28—week.

GRAY-STEPHENS CO.: McKeesport, Pa., Oct. 24-26.

GRAHAM EARLE CO.: Paul'ding O., Oct. 21—week; Van Wert 28—week; Delphos Nov. 4—week.

HARBOR LIGHTS CO.: Buffalo N. Y., Oct. 28—week.

HATTIE BERNARD-CHASE: Frankfort, Ky., Oct. 23, Lexington 24, Harrodsburg 25, Shelbyville 26, Glasgow 28, Clarksville Tenn., 29, Muphysboro 30, Decatur 31, Knoxville Nov. 1, Chattanooga 2.

HOLE IN THE GROUND CO.: Brooklyn N. Y., Oct. 21—week.

HUNTLEY-HARRISON CO.: Hot Springs Ark., Oct. 21 week; Texarkana 28—week.

HALLEN-HART CO.: Toronto, Oct. 21—week; New York City 28—four weeks.

HELD BY THE ENEMY (Gillette's) CO.: New York City Oct. 21—week.

HELEN BARRY CO.: Boston, Oct. 21—week.

HELEN BLYTHE CO.: Minneapolis Minn., Oct. 21—week; Anoka 28, Stillwater 29, St. Cloud 30, Fergus Falls 31.

HE, SHE, HIM, HER CO.: Clinton Ia., Oct. 23, Burlington 24, Keokuk 25, Quincy 26, St. Louis, Mo. 28—week; Brooklyn E. D. Nov. 4—week.

HIS NATURAL LIFE CO.: Baltimore Oct. 21—week; Philadelphia 28—week; York, Nov. 4-6, Lancaster 7-9.

HARDIE-VON LEER CO.: Newark, N. J., Oct. 21—week; Brooklyn 28—week.

HELD BY THE ENEMY CO.: Chattanooga, Tenn., Oct. 22, 23, Birmingham 25, 26, Columbus, Ga., 28, Selma 29, Montgomery 30, Pensacola, Fla., 31; Mobile, Ala. Nov. 1-2.

HOLDEN COMEDY CO.: Urbana Ind., Oct. 21—week.

HANDS ACROSS THE SEA CO.: Bridgeport Ct, Oct. 21—week.

HANS THE BOATMAN CO.: Brooklyn E. D., Oct. 21—week; Newark 28—week.

HUNT COMEDY CO.: Falls City Neb., Oct. 21—week.

HENRY E. DIXEY: N. Y. City, Oct. 7—indefinite.

HOOP OF GOLD CO.: Brooklyn N. Y., Oct. 21—week.

HILARITY CO.: Lansing, Mich., Oct. 23, East Saginaw 24, Bay City 25, Owosso 26, Grand Rapids 28-30.

IVY LEAF CO.: Houston Tex., Oct. 23, 24, San Antonio 25, 26, Austin 28, 29, Temple 30, Whitehall 31, Ft. Worth, Nov. 1, 2.

IRISH HEADS AND GERMAN HEARTS CO.: Springfield, Mo., Oct. 22, 23, Joplin 24, Pittsburg 25.

IRISHMAN'S LOVE CO.: Rochester, N. Y., Oct. 21—week; Buffalo 28—week.

IDA VAN CORTLAND CO.: Sandusky, O., Oct. 28—week.

IRISH HEARTS OF OLD CO.: Springfield, Mo., Oct. 23, Joplin 24, Pittsburg, Kas., 25, Rich Hill, Mo., 26, Ft. Scott 28, Winfield 29, Arkansas City 30, Wellington 31, Wichita, Nov. 1, 2.

IN THE RANKS CO.: Brooklyn, N. Y., Oct. 21—week.

J. K. EMMET CO.: Auburn, N. Y., Oct. 24, Troy 25-26, Albany 28—week; Boston, Nov. 4—week.

J. H. WALLICK CO.: Chicago, Oct. 21—two weeks.

JAY HUNT CO.: Lawrence, Mass., Oct. 21—week; Newburyport 28—week.

JOHN S. MURPHY CO.: Ithaca, N. Y., Oct. 23, Seneca Falls 24, Lyons 25, Corey, Pa., 26, Beaver Falls 28.

JEFFERSON-FLORENCE CO.: N. Y. City Oct. 14—three weeks.

J. C. STEWART CO.: Frankfort, Ky., Oct. 23, Louisville 24-26, Andersonville, Ind., 28.

J. B. POLK CO.: York, Pa., Oct. 23, Richmond, Va., 24-26, Norfolk 28, 29, Huntington, Mo., 30, Fredericksburg 31.

JULIAN COMEDY CO.: Amsterdam, N. Y., Oct. 21—week.

JOHN A. STEVENS CO.: Washington, D. C., Oct. 21—week.

JOLLY TROUBADOURS: Galena, Ill., Oct. 23, Shullsberg, Wis., 24, Benton 25, Plattville 26, Darlington 28.

JANE COOMBS CO.: Red Oak, Neb., Oct. 23, Atlantic 24, Des Moines 25.

JENNIE CALEF CO.: Greenville, Tex., Oct. 23, Sherman 24, Denison 25, Palestine 26, Tyler 28, 29, Marshall 30, Shreveport, La., 31-Nov. 1, Texarkana, Ark., 2.

JULIA MARLOWE: Buffalo Oct. 21—week; Chicago 28—two weeks.

KEEP IT DARK CO.: Atkinson, Kas., Oct. 24, St. Joseph, Mo., 25, 26, Kansas City 28—week.

KATE CLAXTON: N. Y. City, Aug. 5—Oct. 26.

KENDALS: N. Y. City Oct. 7—four weeks.

KAJANSKA CO.: Milwaukee, Wis., Oct. 21—week.

LAGARDERE CO.: Westfield, Mass., Oct. 23, Pittsfield 24, Schenectady, N. Y., 25, Cohoes 26, Amsterdam, 28, Troy 29, 30, Utica 31, Rome Nov. 1, Watertown 2.

LITTLE LORD FAUNTLEROY CO.: Los Angeles, Cal., Oct. 21—week; San Diego 28-29, San Bernardino 30, 31, Pasadena Nov. 1, Santa Barbara 2, Stockton 4, 5, Sacramento 6, 7, San Jose 8, 9, Santa Cruz 11.

LOST IN NEW YORK CO.: Kansas City, Mo., Oct. 23-26.

LITTLE LORD FAUNTLEROY CO.: Pittsburg Oct. 21—week.

LITTLE TRIXIE CO.: Marshall, Ill., Oct. 23.

LIZZIE EVANS CO.: Birmingham, Ala., Oct 23, 24, Tuscaloosa 25, 26, Macon, Ga., 28—30, Eufaula, Ala., 31, Atlanta, Ga., Nov. 1, 2.

LAWRENCE BARRETT: Chicago, Oct. 7—four weeks.

LITTLE NUGGET CO.: Indianapolis, Oct. 21—week. Milwaukee, Wis., Nov. 4—week.

LIGHTS AND SHADOWS CO.: Louisville, Ky., Oct. 21—week; Cincinnati 28—week.

LILLIAN [illegible] WIS: Galveston, Tex., Oct. 23, 24, Houston 25, 2[illegible], San Antonio 29, 30, Austin 31.

LEWIS MORRISON: Findlay O., Oct. 23, Lima 24, Dayton 25, Springfield 26, Columbus 28—week; Lafayette, Ind., Nov. 4—week.

LOUIS JAMES: Charleston S. C., Oct., 23, Savannah 24, Augusta 25, Athens 26, Atlanta 28, 29, Anniston, Ala., 30, Gadsden 31, Birmingham, Nov. 1, 2, New Orleans 3—week.

LYCEUM THEATRE (Frohman's) CO.: Boston Oct. 21—two weeks; Brooklyn, Nov. 4—week.

LARKING CO.: Nashville, Tenn., Oct. 22—26.

LEGAL DOCUMENT CO.: Chicago, Oct. 21—week.

LATER ON CO.: Toronto, Can., Oct. 21—week; N. Y City 28—four weeks.

MINNIE MADDERN: Denver, Col., Oct. 21—week; Salt Lake City 28, 29, Nov. 1, 2, Sacramento, Cal., 6-9.

MESTAYER-VAUGHN CO.: Harlem, N. Y., Oct. 21—week.

MANNA CO.: St. Paul, Mo., Oct. 23-25, Omaha, Neb., 27-29.

MY PARTNER CO.: Buffalo, N. Y., Oct. 21—week.

MCKEE RANKIN CO.: Napa, Cal., Oct. 24, Marysville 25, Chico 26, Portland 28—week.

MACLEAN-PRESCOTT CO.: Topeka Kas., Oct. 22, 23, Lawrence 24, Fort Scott 25, Nevada 26, Springfield 28, Fayetteville, Ark., 29, Fort Smith 30, 31, Little Rock Nov. 1, 2, Pine Bluffs 4, Helena 5, 6, Greenville, Miss., 7, Shreveport, La., 8, 9.

MORA CO.: Holyoke, Mass., Oct. 21—week; Pittsfield 28—week.

MAGGIE MITCHELL CO.: N. Y. City, Oct. 21—week; Marlboro, Mass., 28, 29, Hampton 30, Richmond 31, Nov. 2, Baltimore 4—week.

MONROE-RICE CO.: Indianapolis, Ind., Oct. 24-26, Chicago 28—week; St. Louis Nov. 4—week.

MRS. PARTINGTON CO.: New Haven, Ct., Oct. 24-26.

MAIN LINE CO.: New Orleans Oct. 21—week; Mobile 28, 29, Selma, Nov. 1, 2.

MURRY-MURPHY CO.: Brenham, Tex., Oct. 23, Columbus 24, Galveston 25, 26, Palestine 28, Denison 30, Paris 31.

MANKIND CO.: Harlem, N. Y., Oct. 21—week; Brooklyn, E. D., 28-30, New Haven Nov. 1, 2, Detroit 4, Cleveland 11, Columbus 17, Dayton 23, 26, Springfield 27, Indianapolis 28-30.

MRS. GEO. S. KNIGHT CO.: Winnipeg Oct. 21—week; Brainerd 28, Duluth 29, 30, Ashland 31.

MAZEPPA CO.: Buffalo Oct. 21—week; Cleveland 28—week.

MARGARET MATHER CO.: Omaha, Neb., Oct. 21-23, Kansas City 24-26.

MLLE. RHEA: Baltimore Oct. 21—week; Washington 28—week; Philadelphia Nov. 4—week.

MONTE CRISTO (O'Neill's) CO.: Gloversville, N. Y., 23, Amsterdam 24, Syracuse 25-26, Ogdensburg 28, Watertown 29, Oswego 30, Buffalo 30-Nov. 2.

MOTHER-IN-LAW CO.: Sandusky, O., Oct. 23, New Castle 24, Youngstown 25, Mansfield 26, Akron 30-31, Steubenville, Nov. 1, Zanesville 2, Lima 4, Louisville 7-9, Lexington, Ky., 11.

MUGGS' LANDING CO.: Kansas City, Mo., Oct. 21—week.

MIDNIGHT BELL CO.: Louisville, Ky., Oct. 21-23, Dayton, O., 24, Toledo 25, 26, Columbus Nov. 4—week.

MME. NEUVILLE CO.: Hoboken, N. J., Oct. 23, Reading 24-26, Philadelphia 28—week.

MONTE CRISTO (Maltby's) CO.: Chicago, Oct. 21—two weeks.

MILTON NOBLES: Helena Mon., Oct. 28, Portland, Ore., Nov. 4.

MARIE WAINWRIGHT: Baltimore Oct. 21—week; Boston 28—two weeks.

MME. JANAUSCHEK: Warren, Pa., Oct. 23, Erie 24, Bradford 25, Hornellsville 26, Elmira 28, Wilkesbarre 30, 31.

MAUDE ATKINSON: Canton, Miss., Oct. 21—week.

MINNIE MILNE CO.: Greenville, O., Oct. 23, 24, London 25, Marion 26, Sydney Nov. 1, 2, Fostoria 4, Ravenna 5, Youngstown 6, Cleveland 7-9.

MR. BARNES OF NEW YORK CO: Cheyenne, Wyo., Oct. 21-23, Salt Lake City 24-26, San Francisco 28—two weeks.

NEGROTTO'S CO: Postville, Ia., Oct. 21—week.

NIGHT IN JERSEY CO.: Topeka, Kas., Oct. 21.

NEWTON BEERS CO.: Caldwell, Kas., Oct. 23, Wellington 24, Medicine Lodge 25, Attica 26, Harper 28, Anthony 29, Kingman 30, Hutchison 31.

NAT GOODWIN CO.: Chicago, Oct. 7—three weeks; St. Louis 28—week; Louisville Nov. 4—week.

N. S. WOOD CO.: Montreal, Can., Oct. 21—week.

NELLIE MCHENRY CO.: San Francisco, Oct. 14—two weeks.

NATURAL GAS CO.: Chicago Oct. 21—week.

NELSON VAUDEVILLE CO.: N. Y. City Oct. 21—week; Brooklyn, E. D., 28—week; Washington, D. C., Nov 4—week.

OUR FLAT CO.: N. Y. City Oct. 21—two weeks.

OLD HOMESTEAD CO.: Port Wayne, Ind., Oct. 23, 24, Peru 25, Anderson 26, Indianapolis 28-30, Terre Haute 31, Springfield, Ill., Nov. 1, Decatur 2, St. Paul 4—week.

OLD HOMESPUN CO.: St. Joseph, Mo., Oct. 25-27, Kansas City 28—week.

ONLY A FARMER'S DAUGHTER CO.: Fairmount, W. Va., Oct. 23, Grafton 24, Weston 25, Clarksburg 26, Parkersburg 28, 29, Springfield, O., 30, London 31, Dayton Nov. 1, 2.

OLD JED PROUTY CO.: Detroit Oct. 21-23, Columbus, O., 24-26, Cincinnati 28—week; Philadelphia Nov 4—two weeks.

ONE OF THE FINEST CO.: St. Louis, Mo., Oct. 21—week.

OLIVER BYRON CO.: Pittsburg Oct. 21—week; Louisville 28—week; St. Louis, Nov. 4—week.

ONE OF THE BRAVEST CO.: Boston Oct. 21—week.

P. F. BAKER CO.: Uhrichsville O., Oct. 23, Salem 24, Beaver Falls 25, Rochester 26; Toledo, O., 28—week.

PAUL KAUVAR CO.: Washington, D. C., Oct. 21 week, Columbus O., 31-Nov. 2, Cincinnati 4—week.

POSTAGE STAMP CO.: Wooster O., Oct. 23, Akron 24, Delaware 25, Fostoria 26, Tiffin 28, Bucyrus 30, Findlay 31, Lima, Nov. 2, Ft. Wayne, Ind., 4, Goshen 5, Elkhart 6.

POSSIBLE CASE CO.: Fort Wayne, Ind., Oct. 23, Detroit Mich., 24-26.

PATTI ROSA CO.: San Francisco, Oct. 14—two weeks; San Diego 29, San Bernardino 30, Los Angles 31-Nov. 2.

PASSION'S SLAVE CO.: Kansas City Mo., Oct. 21—week.

PAYMASTER CO.: Roanoke Va., Oct. 23, Richmond 24-26.

PAT ROONEY CO.: Philadelphia Oct. 21—week.

PARLOR MATCH CO.: Cincinnati Oct. 21—week.

PEOPLE'S THEATRE CO.: Lambertsville, N. J., Oct. 21-26, Hackettstown 28-2.

QUINN'S THEATRE CO.: Dayton, O., Oct. 24-26.

RICE BURLESQUE CO: Indianapolis, Ind., Oct. 23, Terre Haute 24, 25, Decatur, Ill., 26.

RILEY DRAMATIC CO.: Circleville, O., Oct. 21—week.

RANSON DRAMATIC CO.: Minneapolis, Minn., Oct. 21—week; St. Paul 28—week.

ROGER LA HONTE: N. Y. City Oct. 5—indefinite.

RIGHT'S RIGHT CO.: Philadelphia 21—week; York 28, Cumberland 29, Uniontown 30, Wheeling, W. Va., 31-2.

ROBERT DOWNING CO.: Indianapolis, Ind., Oct. 21-23, Louisville, Ky., 24-26, Evansville, Ind., 28, Decatur Ill., 29, Bloomington 30, Streator 31, Davenport, Ia., Nov. 1, Cedar Rapids 2, Des Moines 4, Marshalltown 5, Sioux City 6, 7, Omaha, Neb., 8, 9.

ROBERT MANTELL: Cincinnati Oct. 21—week; Toronto 28—week; Rochester, N. Y., Nov. 4-6, Oswego 7, Syracuse 8.

RANCH TEN CO.: Rockland, Me., Oct. 23, Belfast 24 Pittsfield 25, Bangor 26.

REUBEN GLUE CO.: Rondout, N. Y., Oct. 23, Hudson 24, Matteawan 25, Middletown 26, Port Jervis 28, Honesdale 29, Carbondale 30, Susquehanna 31, Cortland Nov. 1, Seneca Falls 2, Rochester 4—week.

ROLAND REED CO.: Toledo, O., Oct. 23, Sandusky 24, Mansfield 25, Wheeling, W. Va., 26, Pittsburg, Pa., 28—week.

ROYCE-LANSING CO.: Atkinson, Neb., Oct. 24, Albion 25, Columbus 26.

ROSINA VOKES CO.: San Francisco Oct. 1—four weeks.

RAG BABY CO.: Milford, Mass., Oct. 23, Attleboro 24, Taunton 25, Fall River 26, Providence, R. I., 28—week.

RENFROW'S PATHFINDERS: Ottawa, Ill., Oct. 21—week.

ROYAL PASS CO.: Chicago Oct. 14—three weeks.

ROSE COGHLAN CO.: Duluth, Minn., Oct. 22-24, Milwaukee 28-30, Peoria, Ill., 31, Decatur Nov. 1, Springfield 2, Memphis, Tenn., 4—week.

RICHARD MANSFIELD: Boston Oct. 21—two weeks.

SCOTT GUNN CO.: Murphysboro Ill., Oct. 21—week; St. Louis 28—week.

STUART ROBSON: Kansas City Mo., Oct. 21—week.

SHADOWS OF A GREAT CITY CO.: Salem, Mass., Oct. 23, Lynn 24-26, Attleboro 28, Woonsocket, R. I., 29, Pawtucket 30, Lowell 31; Boston Nov. 4—week.

SUSPECT CO.: Hartford, Ct., Oct. 24-26.

STREETS OF NEW YORK CO.: Philadelphia Oct 21—week.

SHENANDOAH CO.: New York City Oct. 21—indefinite.

SALLIE HINTON CO.: Lebanon, Pa., Oct. 22—week.

SIBERIA CO.: Pottsville, Pa., Oct. 24, Bethlehem 25, Allentown 26, Philadelphia 28—week; Baltimore Nov. 4—week.

SEYMOUR-STRATTON CO.: Chester, Pa., Oct 21—week.

STUART'S THEATRE CO.: Logansport, Ind., Oct. 21—week.

SPIDER AND FLY CO.: Jamestown, N.Y., Oct. 23, Youngstown 24, Akron 25, Huntington 26, Chicago 28—week.

SAWTELLE COMEDY CO.: Salem, Mass., Oct. 23, Lynn 24, 26.

ST. FELIX SISTERS: Philadelphia, Pa., Oct. 21—week; Buffalo 28—week.

SOL SMITH RUSSELL CO.: Philadelphia Oct. 21—two weeks; Pittsburg, Nov. 4—week.

SILVER KING CO.: Sioux Falls, Dak., Oct. 23, 24, Sioux City, Ia., 25-26.

SWEET LAVENDER CO.: N. Y. City, Oct. 21—week; Yonkers 28, Newburg 29, Poughkeepsie 30, Troy 31-Nov. 2, Montreal, Can., 4—week.

SOAP BUBBLE CO.: Waco, Tex., Oct. 23, Corsicana 24, Ft. Worth 25, 26, Dallas 28, 29.

STANDARD THEATRE CO: Bryan, O., Oct. 21—week, Delphos 28—week; Marion, Nov. 4—week.

STILL ALARM CO.: St. Louis, Oct. 21—week.

SALVINI: N. Y. City, Oct 7—four weeks.

ST PERKINS CO.: Tyrone, Pa., Oct. 23, Shottsdale 24, Braddock 25, East Liverpool 26, Wellville 28, Uhrichsville 29, Newark 30, Marysville 31.

SHE (WEBSTER BRADY) CO.: Norfolk, Va., Oct. 23, Roanoke 24, Lynchburg 25, Danville 26.

SHE (GILBERT AND DIXON'S) CO.: Kansas City, Mo., Oct. 21—week; Omaha 28—week.

TOWN LOTS CO.: Monticello, Ill., Oct. 23, Tuscola 24, Oreola 25, Mattoon 26.

THOMAS W. KEENE CO.: Wichita, Kas., Oct. 23, Arkansas City 24, Winfield 25, Newton 26, Kansas City 28—week; Leavenworth, Kas., Nov. 4, Saint Joseph, Mo., 5, Atchinson, Kas., 6, Topeka 7, Emporia 8, Lawrence 9, Ottawa 11, Sedalia 12.

TWO SISTERS CO.: Greenfield, Mass., Oct., 23, North Hampton 24, Pitchburg 25, Waltham 26, Boston 28—week; Brockton, Nov. 4, 5, Fall River, 6, 7, New Bedford 8, Newport 9.

TIME WILL TELL CO.: Altoona, Pa., Oct. 24, Johnstown 25, Latrobe 26, McKeesport 28, Tarentum 29, Beaver Falls 30, Wooster, O., 31, Postoria, Nov. 1, Findlay 2, Toledo 4—week.

THE TWELVE TEMPTATIONS: Memphis, Tenn. Oct. 21—week; Nashville 28—week.

THOS. E. SHEA CO.: Lynn, Mass., Oct. 21—week; New Brunswick 28—week; Bridgeton, Nov. 4—week.

TWO OLD CRONIES: Philadelphia Oct. 21—week.

TWO JOHNS CO.: Dover, N. J., Oct. 24, Salem, 25, Bridgeton 26, Lancaster, Pa., 28, 29, Pottsville 30, Shenandoah 31, Mahanoy City, Nov. 1, Easton 2.

THE WORLD AGAINST HER CO.: Brooklyn, N. Y., Oct. 21—week; Baltimore 28—week; Brooklyn, E. D., Nov 4—week.

THREE WIVES TO ONE HUSBAND CO.: Omaha, Neb., Oct. 23, Council Bluffs, Ia., 26.

THROWN UPON THE WORLD CO.: Adams, Mass. Oct. 23, Pittsfield 26, Cohoes, N. Y., 28, Mechanicsville 29, Hoosick Falls 30, Ballston 31.

TIN SOLDIER CO.: Cleveland Oct. 21—week.

THE BLUE AND THE GRAY CO.: Providence, R. I., Oct. 21—week; Worcester, Mass., 28—week; Albany, N. Y., Nov. 4—week.

THE WIFE CO.: Richmond, Va., Oct. 21-23, Petersburg 24, Norfolk 25-26, Charleston, S. C., 28, 29, Savannah, Ga., 30, 31, Augusta Nov. 1, Athens 2, Macon 4, Columbus 5, Atlanta 6, 7, Birmingham 8, 9.

THE STOWAWAY CO.: Beatrice, Neb., Oct. 23, Omaha 24-26, Hastings 28, Sioux City, Ia., 29, 30, Council Bluffs 31, Des Moines Nov. 1, 2, St. Paul 4, 6, Minneapolis 7-9.

TRUE IRISH HEARTS CO.: Syracuse, N. Y., Oct. 21—week

ULLIE AKERSTROM CO.: Mansfield, O., Oct. 23-24, Bucyrus, 25-26, Findlay 28, 29, Defiance 30, 31, Ft. Wayne Ind., Nov. 1, 2, Logansport 4, 5, Lafayette 6, 7, Danville, Ill., 8, 9.

UNDER THE LASH CO.: Paterson, N. J., Oct. 21—week.

UNCLE HIRAM CO.: Meadville, Pa., Oct. 23, Titusville 24, Erie 25, North East 26.

UPSIDE DOWN CO.: Exeter, N. H., Oct. 23, Nashua 24, Woonsocket, R. I., 26, Concord, N. H., 28, Manchester 29, Pitchburg, 30, Peterboro 31, North Adams, Nov. 1, Adams 2.

UNCLE TOM'S CABIN (Gilbert's) CO.: Milford, Pa., Oct. 24.

UNCLE TOM'S CABIN (Rusco-Swift) CO.: West Point, Neb., Oct. 23, Neligh 24, O'Neill 25, Valentine 26.

UNCLE TOM'S CABIN C

SUN'S PHANTASMA: Martinsburg, W. Va., Oct. 23.
TWO MACS' CO.: Cleveland, O., Oct. 21—week.
VICTOR'S CO.: Youngstown, O., Oct. 23, 24, Alliance 25, 26, Salem 28, 29, Massillon 30, Canton 31-Nov. 1, Mansfield 2 Fremont, O., 4, 5, Tiffin 6, 7, Fostoria 8, 9.
VAIDIS SISTERS: Paterson, N J., Oct. 24-26.

MINSTRELS.

ARLOW BROS. MINSTRELS: Wellsville, O., Oct. 23, East Liverpool 24, Tarentum, Pa., 26.
DOCKSTADER'S MINSTRELS: N. Y. City, Oct. 9—indefinite.
EUROPEAN MINSTRELS: Fremont, O., Oct 23, Tiffin 24, Findlay 25-26, Wapakoneta 28, Sidney 29, Bellefontaine 30, Galion 31, Marion Nov. 1, Upper Sandusky 2.
FIELD'S MINSTRELS: Portsmouth, O., Oct. 23, Maysville, Ky., 24, Winchester 25, Stanford 26.
GORMAN'S MINSTRELS: Bradford, Pa., Oct 23, Oil City 24, Jamestown, N. Y., 25, Oil City 26, Buffalo 28-30, Hornellsville 31, Elmira Nov. 1, Williamsport 2, Scranton 4, Wilkesbarre 5, Easton 6, Plainfield 7, Elizabeth 8, Trenton 9.
GORTON'S MINSTRELS: Kingston, N. C., Oct. 21, Newberne, 24, Raleigh 25, Goldsboro 26, Fayetteville 28, Wilmington 30, Florence, S. C., 31, Charleston Nov. 12.
GOODYEAR, COOK AND DILLON'S MINSTRELS: Atlanta, Ga., Oct. 23, 24.
HAVERLY-CLEVELAND MINSTRELS: Brooklyn, E. D., Oct. 21—week.
HAVERLY-CLEVELAND MINSTRELS: New Orleans Oct. 21—week.
McCABE-YOUNG MINSTRELS: Watertown, Dak., Oct. 23, 24, Aberdeen 25, 26.
PRIMROSE-WEST MINSTRELS: Brooklyn, N. Y., Oct. 21—week; N. Y. City 28—week; Boston Nov. 4—week.
VANDEVEER'S MINSTRELS: Rahway, N. J., Oct. 23, Woodbridge 24, Keyport 25, Freehold 26.
WILSON'S MINSTRELS: Dallas, Tex., Oct. 21-23.
WAGNER'S MINSTRELS: Kansas City, Mo., Oct. 21—week.

CIRCUSES.

ANDRESS' CIRCUS: Douglasville Fla., Oct. 23, Atlanta Ga., 24-26, Gainesville 28, Athens 29.
HARRIS' CIRCUS: Grand Lake Ark., Oct. 23, Mayersville Miss., 25, Cottonwood La., 26.
HAIS'S CIRCUS: Cumberland C. H., Oct. 23.

MISCELLANEOUS.

BLIND BOONE CO.: Chadron Neb., Oct. 24, Rapid City 25, Deadwood 26-29.
BRISTOL'S EQUINES: New Orleans Oct. 14—two weeks.
POE'S EQUINES: Waverly Ia., Oct. 23, 24, Manchester 25, 26, Waterloo 28, 29.
HUBRMANN: Victoria B. C., Oct. 23, 24, Vancouver 25, 26, Tacoma W. T., 28, 29, Spokane Falls, W. T., 31-Nov. 1, Missoula, Mont., 2, Butte 4-6 Helena 7-9, Bismarck Dak., 10-12.
IVORTH'S HIBERNICA: Sing Sing, N. Y., Oct. 26.
KELLAR: Brooklyn, E. D., Oct. 21—week.
LAST DAYS OF POMPEII: Iowa City, Ia., Oct. 23, Muscatine 24, Ft. Madison 25, Burlington 26, Keokuk 28, Canton, Mo., 29, Louisiana 30, Mexico 31, Columbiana Nov. 1, Moberly 2, Brookfield 4, Chillicothe 5, St. Joseph 6, 7, Topeka 8, 9.
LILLIE CHRISTINE: Birmingham, Ala., Oct. 22—week.
OLIVER WREN: Clio Mich., Oct. 23 Fenton 24, Durand 25, Corunna 26.
ROBINSON'S FLOATING PALACES: Malone, Miss., Oct. 23, Beith's Ark, 24, Australia, Miss., 25, Terry 26.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list.

Ashby, W.	Fyffe, Charles J.	McCormack, Loudon
Abell, Florida	Frear, Fred H.	McCall, Lizzie
Anderson, Julia	Gollan, C.	Murray, D M.
Allison, Lillie	Garrison, G.	Norton, J. W.
Barlow, Thomas	Gordyn, F. A.	Nicholas, Chas.
Baker, Hattie	Gault, J. W.	Ormonde, F.
Anderson, Lillian	Germaine, Revel	O'Brien, Wm. J.
Allen, Blanche	Granger, Maud	Osmond, Edwin
Bullock, W. P.	Hardy, J. A.	Patrice, Miss
Bennett, Fannie G.	Hooper, H. Brooks	Price, Edwin M.
Bowles, Miss C.	Hamilton, Nellie S.	Palmer, Nannie
Burton, F. F.	Herbert, J. W.	Pacheco, Mrs. R. (Pig)
Brighton, Hattie	Hawthorne, Nettie	Palmer, Ira D.
Bridgman, Mrs. H.	Haviden, H.	Finley, Lucy E.
Brown, Chas. A.	Harrison, D. B.	Penfield, Ada Mary
Brown, Harry	Hampton Mary	Rich, Harry
Bonton Quoit Club Bldg.	Hansen, G. E.	Ragan, Prof. H. H.
Bell, Walter	Hamilton, Alice K.	Ricketts, Tom
Bissell, F. F.	Holmes, Chas. N.	Ravenhide, Geo. H.
Brown, Chas. S.	Harrod, Miss V.	Roberts, Al.
Bowers, Clement	Hasan, Geo. W.	Rhoads, John H.
Bowden, Edwin	Hardy, Harry	Ray, Charlotte
Blakemore, H. D.	Haines, Vance	Rose, Edward
Bowles, Marie	Irving, Phil. H.	Shea, Thos. E.
Brown, C.	Johnson, Chas.	Stanley, Harry A.
Brown, Frank	Jackson, Veronica	Sassen, Bessie
Brown, R. P.	Johnson, Geo. S. D.	Schrible, Gus
Bond, F. A.	Innes, Ida Owne	Solomon, I. A.
Clarke, Lillian C.	Innes, Walter	Sprague, D. J.
Cross, E. J.	Innes, Geo. W.	Strakosch, Ed.
Campbell, Isabel	Innes, L. C.	Sheldon, A. J.
Collier, W.	Carter, Jennie	Smith, S. W.
Cowan, Katherine	Zeskell, Ezra	Shielding, A.
Cook, Harry M.	Leslie, Frank	Shine, Giles
Cowan, Minnie	Lash, Geo. E.	Starke-Rees
Cowan, Miss	Lewis, Jeffrey	Scanlon, W. J.
Cowell, E. H.	Lynch, Mrs. L. S.	Sparks, John G.
Cole, Edith	Laine, Geo.	St. Quinton, Miss
Cohen, Edith	Lamrick, Geo	Smith, Dell
Cohen, Edith	Ludwig Concert Co.	Smiley, John H.
Bolton, Reginald	Love, Agnes	Templeton, Daisy
Bond, John W.	Long, Nick	Thomas or Thespin
De Ridder, Paul	Miller, Mamie	Thorne, Edwin
Dixon, Albert	Manley, W.	Tucker, Ethel
Dunne, A. C.	Mandeville, W. C.	Tanner, Mrs. A. L.
Donaldson, Eugene	Minetta, Mlle.	Tremaine, Olive
Dolliver, Thos. A.	Mackley, Arthur	Theodore, Chas.
Dunn, Miss W.	Murphy, Mr. & Mrs. J	Urso, Camilla
Dooling, Bessie	Melville Opera co	Vance, Miss Eunice
Eddy, John A.	Mansfield, Alice	Wright, Frank
Elliston, Robt.	McDonald, F.	Winn, Thos. H.
Edmund, W. H.	McNab, R. L.	Wilson, Annie
Emmons and Morton	Maynard, Ed.	Wheelock, Jos.
Fay, Sadie	Montague, Mrs. F. L.	Washburne, D. A.
Fleming, J.	Montague, Fred.	Wilbur, A. R.
Floyd, Miss	Marbourg, Miss D.	Williams, Fred
Fox, Lee J.	Maloney, J. W.	
Forbes, Lotta		

OPEN TIME
AT
Academy of Music
NEWBURG, N. Y.

THIS IS THE NEW THEATRE.

OCTOBER 16, 17. NOVEMBER 20, 29 (Thanksgiving). DECEMBER 2, 3, 4, 5, 6, 16, 17, 18, 19, 20, 25. JANUARY 1, 2, 6, 7, 8, 13, 14, 15, 16, 17, 22, 23, 24. FEBRUARY 10, 12, 13, 17 to 28. MARCH 3, 4, 5, 6, 7, 17, 19, 20. APRIL—All open.

Want Good Holiday Attractions at Once.

PLAY ONLY TWO COMPANIES A WEEK.

SECOND AMERICAN TOUR.
Wilson Barrett
AND HIS
Complete London Company.

BOSTON THEATRE, Boston, Oct. 14—six weeks.
FIFTH AVENUE THEATRE, New York, Nov. 4—six weeks.
CLARK S. SAMMIS, Manager.
FRANK MURRAY, Business Agent.

Plays Typewritten in Six Hours.
SATISFACTION IN EVERY CASE.
WORK ONLY FIRST-CLASS.
Miss L. ROSENFIELD, Stenographer and Typewriter, FOURMAN Office, No. 19 E. 28th St.

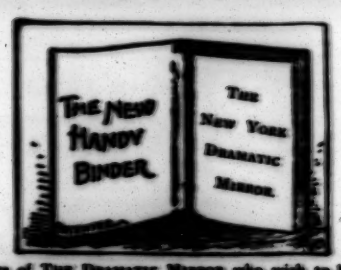
New York, Sept. 3, 1889.
Being informed that "pirates" are endeavoring to secure contracts with Managers for the placing of our Patent Automatic Opera Glass Boxes, we warn all concerned to deal only direct with this Company.
Our appliances are now in use in the leading theatres of New York, Chicago, Philadelphia, St. Louis, Cleveland, Cincinnati, Detroit, and will be in all other cities in the United States within thirty days.
OPERA GLASS SUPPLY CO.,
45 Broadway, New York.
Fullerton and Rushmore, Counsel.—Com.

BUSINESS
—OR—
PLEASURE.
THE GREAT SCENIC ROUTE OF AMERICA.
A Continuous Panorama of Magnificent Scenery from the Seaboard to the Lakes.
The magnificent Pullman service via the
ERIE RAILROAD
and its connections is unsurpassed by any route TO AND FROM THE WEST. Through service to CLEVELAND, CHICAGO, CINCINNATI AND ST. LOUIS.
If on a business trip, take the ERIE.
If on a pleasure trip, take the ERIE.
Under any circumstances, take the ERIE and you will travel over a railroad unequaled in facilities for comfort and safety.

CHAUTAUQUA LAKE
is on the main line of the
Erie Railroad.
Express trains between New York, Boston and Cleveland, Chicago, Cincinnati, St. Louis, etc., land passengers at JAMESTOWN and LAKEWOOD. Pullman Buffet service No extra charge for fast time.
L. P. FARMER, Gen. Pass. Agent.
GEO. DeHAVEN, Asst Gen. Pass. Agent.

Marie Hubert Frohman

THE MIRROR BINDER



Readers of THE DRAMATIC MIRROR, who wish to keep the paper neatly filed, will find our Handy Binder convenient and serviceable. It is made of stout cloth covers, gilt-lettered and holds 52 or more numbers.
PRICE, 75 CENTS.
By mail, to any address (postage prepaid), 85 cents.
THE NEW YORK DRAMATIC MIRROR,
145 FIFTH AVENUE, NEW YORK.

UNION TRANSFER AND STORAGE CO.
121 to 125 East 22d Street.
Telephone Call, 21st Street, 199
Branch Offices—247 Broadway, 407 Fourth Avenue, and
124 PARK AVENUE
Opp. Grand Central Depot.
Large vans for furniture moving, city and country. Packing of china and works of art a specialty. Storage for furniture reduced 25 per cent.
Trunk storage reduced to 25 cents per month.
Baggage transfer rates, to and from any part of the city, low 59th Street, 25 cents. Jersey City, Brooklyn and Hoboken, one piece, 50 cents; two pieces, 60 cents; three pieces, $1.
TRANSFER.
W. McCARTY LITTLE, Pres.
J. H. JOSHUA, Sec. and Treas.
Moving of Theatrical Companies a Specialty

DOBLIN
TAILOR
854 BROADWAY,
(Morton House).
Only the VERY FINEST TAILORING at MODERATE PRICES, for CASH, the INVARIABLE RULE.
FALL STYLES NOW READY.

WANTED EVERY PROFESSIONAL to write us for our Illustrated Catalogue giving Sizes, Prices, Finish, etc., of all grades of Trunks, including our improved XX PROFESSIONAL TRUNK, over 9,000 of which are now in use. New features inside and out. Ten year guarantee on all futures.
Address C. A. TAYLOR,
250 West Madison Street, Chicago, Ill.
Please mention THE MIRROR.

LADIES, ATTENTION!
The best face and nursery powders made and guaranteed to be free from lead, zinc, bismuth and all other injurious minerals, are contained in the PERFORATED CHAMOIS SACHETS, the most delightful toilet accessory ever invented. For sale everywhere, or sent by mail. Price, 25 cents. Thorpe & Co Sole Manufacturers 80 Cortlandt St New York

American Academy of the Dramatic Arts.
LYCEUM THEATRE BUILDING, N. Y.
The next regular Academic Course begins OCTOBER 28. The Faculty includes the leading Dramatic Teachers of America.
For particulars apply to the Secretary.

MR. RICHARD MANSFIELD
Presenting Shakespeare's Tragedy,
KING RICHARD III.
AND OTHER PLAYS.
MR. E. D. PRICE, Manager.

Mr. WALTER MATHEWS
TRAGEDIAN
Supported by a Powerful Company of EMINENT ARTISTS, In a Repertoire of LEGITIMATE ROLES and
ARAMIS, THE MASTER MIND.
Address FRANK C. HAMILTON, Director, Care Grand Opera House, St. Louis, Mo

Notice to Managers.
All Managers of Theatres are hereby notified that
ANNIE PIXLEY
is the exclusive owner of
M'LISS,
and that in the event of allowing any production of M'LISS in their theatres they will be prosecuted to the full extent of the law.
ROBERT FULFORD.

All Matters Pertaining to Theatrical Business.
Offices of Gustave Frohman
No. 19 East 28th Street, N. Y.
CHARLES H. HICKS, Associate Manager.

H. S. Taylor
DEALER IN
AMERICAN AND FOREIGN PLAYS.
AUTHORS' AGENT, ETC.
Gilsey Building, Rooms 18, 19,
1193 Broadway, New York.

MAGGIE MITCHELL
SEASON 1889-90.
SUPPORTED BY
MR. CHARLES ABBOTT.
TIME ALL FILLED. COMPANY COMPLETE.
Opens season at PROVIDENCE, R. I., OCT. 3, 1889.
Address all communications to
WM. L. LYKENS, Manager.
Permanent address, 25 West 30th Street, New York.

MARGARET
MATHER.
Address En Route

1890 - - Tenth Annual Tour of - - 1891
FREDERICK WARDE,
In his latest and greatest success,
THE MOUNTEBANK,
And Legitimate Repertoire.
KLAW & ERLANGER.

WEBSTER-BRADY'S
SHE.
SEASON 1889-90. NOW BOOKING.
DION BOUCICAULT'S
AFTER DARK.
SEASON 1889-90.
For open time, address W. W. RANDALL, 1145 Broadway.

Second Annual Tour
J. C. STEWART'S
FAT MEN'S CLUB
Musical Comedy Company.
An artistic and financial success.
24 SINGERS AND COMEDIANS.
All previous efforts outdone.
J. C. STEWART, Jr., Manager.

PHIL S. GREINER
in
THE BAD BOY,
Supported by an excellent company, under the management of ENOS and LANDFAIR.

STREETS OF NEW YORK CO.
M. S. GARDINER, Proprietor.
W. C. DONALDSON as BADGER.
Direct all communications,
E. M. GARDINER, Manager, 1212 Broadway.

F. F. MACKAY,
The Distinguished Character Actor,
Teaches the art of Acting and Elocution thoroughly. Plays revised and directed for either private or public exhibitions.
Rooms 16 and 17, Broadway Theatre Building, Broadway and 41st Street, New York.

BROOKLYN—West End—1220 Third Ave.—53th Street.
DAY'S HALL.
For Balls, Concerts, Exhibitions, Fairs and Small Shows. Best Hall West of Atlantic Avenue. Amusement-loving community are proud of it, and boost they patronize everything that comes along. Seats 800. Prices moderate. E. F. DAY, Proprietor.

THE
GIDDY GUSHER PAPERS.
BY MARY H. FISKE.
(EDITED BY HARRISON GREY FISKE.)
In response to a continued demand, a
THIRD EDITION
HAS BEEN PREPARED AND IS NOW READY
AT A REDUCED PRICE.
Retail, 75 cents. By Mail, 85 cents.
BOUND IN CLOTH.
FOR SALE BY ALL BOOKSELLERS.
Or orders may be sent direct to the office of publication.
THE DRAMATIC MIRROR,
145 Fifth Avenue, N. Y.

PRESS CRITICISMS.
A welcome souvenir and a sparkling contribution to literature.—*New Orleans Picayune.*
Welcomed by a very large circle. Handsomely printed and bound, and thoroughly interesting from cover to cover.—*Nashville American.*
There are things here that are well worth preserving; things funny and things sad, and quite as often things that are both. They show how the Giddy Gusher wrote, and never was a style better adapted to its purposes.—*New York Daily Graphic.*
Bright and quaint bits of humor and pathos, graphic pen-portrayals of men, things, thoughts and existing institutions. The treatment of whatever Mary Fiske touched with her pen is exquisite. She had the knack of touching off in semi-satirical, humorous vein, the fads, fallacies and concerns of humanity in a degree seldom equalled. The compilation of her work furnishes a collection of some of the choicest word pictures of the present generation of literary workers.—*Chicago Mail.*
Noted as a writer for true wit and quaint humor, as well as pathos and sentiment, that must move any reader. The volume contains Mrs. Fiske's best sketches.—*New York Daily News.*
Mrs. Fiske had wit and imagination, high spirits and a true sympathy.—*Cincinnati Commercial-Gazette.*
A concentration of the superb efforts of the lamented Mary Hewins Fiske, universally known as The Giddy Gusher.—*St. Louis Evening Chronicle.*
By turns pathetic and humorous and show a keen insight into human weaknesses and a sympathy with everything that is manly and honest and beautiful. By their variety, their delicate satire and their natural touches of character the papers make very pleasant and attractive reading.—*Philadelphia Record.*
An unfailing common sense pervades her remarks and shields her effervescent drollery from any tincture of silliness. It would be well for the current literature of these days if we had more "Giddy Gushers" of this type and fewer of the ordinary type.—*San Francisco Alta-California.*
Characteristically representative of the quaint wit, unctuous humor, moving pathos and tender sentiment for which the author was widely celebrated.—*Boston Commonwealth.*
These little essays, with their quaint mingling of humor and pathos, their quality of shrewd observation and of kindly wit are well worth the permanence which they are now likely to obtain. Mr. Harrison Grey Fiske has edited the book, which is a sufficient indication that the selection has been well made.—*Boston Post.*
Bright, lively, cheery, original sketches of life and manners, full of delicious humor, keen wit and sharp satire, with touches here and there of exquisite pathos. They were well worthy of preservation in permanent form and this volume will be highly prized by the great multitude of her friends and admirers.—*Indianapolis Sentinel.*

The Trade Will be Supplied by Any of the News Companies.

NEW YORK THEATRES.

CASINO. Broadway and 39th Street.
RUDOLPH ARONSON, - - - - - Manager
Evenings at 8.
Admission 50 cents. Seats reserved two weeks in advance.
THE DRUM-MAJOR.
Military Operetta in three acts.
English translation and adaptation by MAX FREEMAN and EDGAR SMITH.
Music by JACQUES OFFENBACH.
Produced under the direction of JESSE WILLIAMS.
Great cast. Magnificent costumes, scenery, etc.
CHORUS OF 80. ORCHESTRA OF 30.
Continuous Roof Garden Concert from 7:30 until 12 nightly.

DOCKSTADER'S.
Broadway, between 28th and 29th Streets.
MR. LEW DOCKSTADER
and his complete
MINSTREL ORGANIZATION.
BIGGER, BRIGHTER AND BETTER
than ever before.
Evenings at 8:15. Saturday Matinee at 2.
Prices—50c., 75c., $1.

PROCTOR'S TWENTY-THIRD STREET THEATRE.
PROCTOR AND TURNER, - - Proprietors and Managers.
Bronson Howard's Record Breaker,
SHENANDOAH.
Evenings at 8:15. Saturday Matinee at 2.
Prices—25c., 50c., 75c., $1, $1.50.
Seat-selling four weeks in advance.

MADISON SQUARE THEATRE.
LAST WEEK.
KATE CLAXTON, CHAS. A. STEVENSON
BOOTLES' BABY.
Evenings at 8. Saturday matinee at 2.
Wednesday, Oct. 30—AUNT JACK.

BROADWAY THEATRE.
Broadway, 41st Street and 7th Avenue.
Manager, - - - - - MR. FRANK W. SANGER.
Evenings at 8. Saturday Matinee at 2.
Mr. EDWIN BOOTH and Mme. MODJESKA
In Bulwer's masterpiece,
RICHELIEU.
Saturday Matinee, Oct. 26,
MUCH ADO ABOUT NOTHING.
Reserved seats—$2, $1.50 and $1. Admission, $1 and 50c

KOSTER & BIAL'S CONCERT HALL.
23d Street, near 6th Avenue
Appearance of the Famed Japanese Illusionists,
YANK HOG
and
OMENE.
MATINEES—MONDAY, WEDNESDAY, SATURDAY.
Next week—OUR ARMY AND NAVY.

GRAND OPERA HOUSE.
Lessee and Manager, MR. T. H. FRENCH.
Reserved Seats, Orchestra Circle and Balcony, 50c.
HELD
BY THE
ENEMY.
MATINEES—WEDNESDAY AND SATURDAY.
Next week—PRIMROSE AND WEST'S MINSTRELS.

H. R. JACOBS' THIRD AVENUE THEATRE.
Corner 31st Street.
The Popular Theatre of New York. Seating capacity, 2,400.
Matinees—Monday, Thursday and Saturday.
Reserved Seats, 20 cents to $1.
THIS WEEK | EDWIN ARDEN
in BARRED OUT.
Oct. 28—HARDIE AND VON LEER.

TONY PASTOR'S THEATRE.
TONY PASTOR HOME.
Opening of regular season.
TONY PASTOR AND HIS OWN GRAND COMPANY.
Matinees—TUESDAY and FRIDAY.

LYCEUM THEATRE. 4th Avenue and 23d Street.
DANIEL FROHMAN, - - - Manager.
PRELIMINARY SEASON.
The new comedy,
OUR FLAT.
OUR FLAT.
Evenings, 8:15. Matinees—Saturdays, 2.